Universal City—California Studios

THE NEW YORK
DRAMATIC MIRROR

AUGUST 5, 1916 PRICE TEN CENTS

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J. WARREN KERRIGAN
Universal Star

The New Season's Forecast

Ottola Nesmith Basking in the Morning Sun while playing in San Diego, Cal.

Dustin Farnum preparing light tackle for a day's fishing trip in the Pacific Ocean

Marian Naughton Just After a Pleasant Afternoon Spent in the Art Museum of St. Louis

Gerald Griffin on the Porch of his Summer Place at Winthrop, Me-

Elsie Janis finds a picturesque charm as well as water in the "Old oaken bucket which hangs in the well" on her estate, Philipse Manor, at Tarrytown, N. Y.

Margaret Nybloe enjoying ocean breezes on deck while returning to New York from an Engagement in London in "Kitty Mackay"

Henry Mortimer Ready for a Plunge at Bermuda. He is now one of the "Rookies" at the Plattsburg Camp

Group at George V. Hobart's annual tennis tournament, taken at his country home at Pelham, July 9. Left to right (standing): Silvio Hein, L. Lawrence Weber, DeWitt Jennings, Frank Slayton, William Elliott, Charles Friedenburg, F. Ray Comstock, Dr. Oscar Leiser, Gus Weinberg, Frank Nelson; (seated) Geo. V. Hobart and Morris Gest. The photo is by Will A. Page

Thurlow Bergen Whiling Away a Morning at Lake Cayuga

FAR FROM THE RIALTO'S MADDING CROWD

THE NEW YORK DRAMATIC MIRROR

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HENRY IRVING, AS SEEN BY HIS FORMER LEADING LADY, MAUDE FEALY

BY EDWARD F. O'DAY

"THE second week of my first season with Sir Henry Irving we played Glasgow. I got it into my head that the play Saturday night would be 'The Merchant of Venice,' the only play of the repertoire in which I did not appear. So Saturday night I dined leisurely and started out at ten minutes after eight to attend one of the other theaters. I was just leaving the hotel when Charlie the call boy appeared on the scene in a cab, breathless and greatly excited.

"'Oh, Miss Fealy,' he said, 'the prologue of "Becket" has started, and if you don't hurry you'll be late for the first act.'

"It dawned on me that the bill was not 'The Merchant of Venice' but 'Becket' and that I had to play Fair Rosamunde. I was so excited that I lost my hat as I jumped into the cab. I remember that I arrived at the theater clutching a hat pin. There was great excitement at the stage door, for everybody except myself was afraid of Sir Henry.

"'I'll sneak you in another way,' said the doorkeeper, 'and if you hurry Sir Henry won't know you're late.'

"'And the wardrobe mistress has your clothes all laid out for you,' said Charlie, 'but you've got to hurry.'

"So they sneaked me in, and I had almost reached my dressing room when a door opened and Sir Henry stood there in the robes of Becket. He took in the situation at once.

"'Don't hurry, my child,' he said very kindly. 'Don't hurry. Everything will be all right. America was never left yet!'"

* * *

"That tour was like a triumphal progress of royalty. There were luncheons and banquets everywhere, with lord mayors and all sorts of notables vying to do Sir Henry honor. There was a grand banquet at Dundee at which Sir Henry told of a former visit to the city. Dundee, you know, is famous for its marmalade. It seems that Sir Henry was playing 'Hamlet' and at the last moment it was discovered that the cup for the poison in the last act had been lost. It was too late to replace it, and the best the property man could do was to find one of those little stone jars that the marmalade comes in. When Sir Henry lifted the poison cup there were the words of the label in plain view, 'Dundee Marmalade,' with the name of the maker. The maker was a very prominent man, and he gained admittance to Sir Henry immediately after the performance.

"'It was splendid, Sir Henry!' he exclaimed. 'Marvelous! In all my life I have never had such a wonderful advertisement!'"

* * *

"In 'Waterloo,' a beautiful play, I had the part of the country girl Nora. There is a scene where I visit my great uncle, a soldier of Waterloo. A young sergeant follows me, and there is a love scene. My great uncle, who is very old, falls asleep in his chair, and I warn the sergeant not to disturb him. I stand with my hand on the shoulder of the old veteran, and the sergeant says to me: 'He isn't long for this world, is he, miss?' Every time we came to that line Sir Henry would mutter 'That's true! That's true!' I was too young to think much of death, and I did not realize that Sir Henry was not long for this world, but after a time that mutter got on my nerves, and I couldn't help starting when he said it. Sir Henry never mentioned the matter to me, but he stopped saying 'That's true!'"

* * *

"My contract with Sir Henry provided that in case the season was interrupted by illness I was to receive no salary. He was taken ill while we were playing in London and the theater was closed. I received a note from Sir Henry in which he said: 'I have arranged that you shall be paid one-half of your salary during my illness. I know that you are a stranger in London, and I do not care to have you get homesick, for then you might leave me!'"

* * *

These are some of the stories that Maude Fealy tells of the great English actor. I have repeated them in vain unless they convey something of the sweet and tender kindliness which he showed for the slip of a girl who succeeded Ellen Terry as his leading lady. There is a very soft spot in Maude Fealy's heart for the immortal Sir Henry Irving. She pronounces his name with reverence. When he died she lost a very dear friend.

Maude Fealy was with William Gillette, playing Alice in the eighteen-months' London engagement of "Sherlock Holmes," when she first met Irving.

"What a wonderful Marguerite sho would make!" he said, referring to "Faust."

She met him again in Buffalo where she was leading lady with Robert Hilliard. He asked for her permanent address, and wrote her a letter, requesting that she make no plans until she heard from him again.

"That meant waiting, and I am not patient," she says; she waited nevertheless, and received the offer which no American actress would reject. Irving had just parted company with Ellen Terry, and it was an extraordinary honor he conferred on this girl in her teens. Just how coolly she took it may be inferred from her answer when I asked her what great men impressed her most in London.

"None of them impressed me," she said, interpreting the word literally. "I felt that they were no better than I. You had better not publish that because it will sound dreadfully egotistical. But I do not think I am egotistical. I simply have a large share of American nerve. I was not self-conscious, and I do not think I ever shall be. I have always taken things as a matter of course. Perhaps that is why I have gotten along so well. At school I was not bright, but I bluffed my way through, and managed to do very well. I had no awe of Sir Henry. There was no reason why I should have. He always treated me like a child that was entitled to consideration and protection."

Maude Fealy played two seasons with Irving, and was to have been his leading lady for a third, but his death canceled that arrangement. During her first season there were five plays in the repertoire. She played the Fair Rosamunde in Tennyson's "Becket," Julie in "The Lyons Mail," Marie in "Louis XI" and Nora in "Waterloo." The fifth play was "The Merchant of Venice." Maude Fealy would have played Jessica gladly, but Irving explained that as she was too young to play Portia he would not ask her to play a part of secondary importance. On the evenings when "The Merchant" was played Miss Fealy had a holiday. This arrangement was one of the kindnesses of Irving which endeared him to the young actress. Edith Wynne Matheson made the tour just to play Portia.

"Yes, I met Ellen Terry," said Miss Fealy in answer to a question, "and I found her charming. She came to see 'Becket' in London. I had a letter from her in which she said my Fair Rosamunde was a beautiful performance. Coming from the original Rosamunde I thought this very sweet. She suggested that I would improve one of my scenes if I got down on both knees to pray instead of kneeling on one only. This, of course, was true, and I had knelt on one knee simply because I was lazy and it was easier to get up again.

"I met Ellen Terry when Barrie sent for me in London. He is a little man with a wrinkled face and a kind smile, very humorous and quizzical. He wanted me to play the daughter Amy in 'Alice-Sit-by-the-Fire' in which Terry was about to appear. But, of course, I could not, as I was under contract with Sir Henry.

"When I was with Gillette in London Conan Doyle came one day to take the Americanisms out of 'Sherlock Holmes.' We had to change 'hall' to 'passage-way,' and so on. I expected the author of 'Sherlock Holmes' to be a bony man of quick nervous temperament, with something almost preternatural about him. I was surprised to find a man who weighed more than two hundred, with a broad face, plump rosy cheeks and baby blue eyes."

"I love him," says Maude Fealy of Gillette. "That is the only word that expresses my feeling. I owe him so much."

She was in pigtails and short dresses when he first sent for her. She had been on the stage more or less after her fourth year—her mother was a leading lady—but this was to be her first real engagement. Fearful of losing the chance she bought her first long skirt without consulting her mother, and put up her hair. When the engagement with Gillette was a certainty she went back to the clothes of a little girl.

Maude Fealy has been leading lady with E. S. Willard and Willie Collier as well as with Irving, Gillette and Hilliard. She has been starred by John Cort. Her name has been in the electric lights at our Alcazar for ten weeks at a time. She has been in the movies. And now she is on the Orpheum circuit.

"Behold me in vaudeville, and loving it," she said. "At the most, two hours' work a day, and an attractive salary. Is it any wonder I love it? I never weighed more than a hundred and nine in my life till I entered vaudeville. Now I weigh a hundred and twenty-five."

She might have added that she looks the picture of health—a very charming picture of peaches-and-cream girlishness.

MADAME CRITIC

THE first week in August will find several theaters open with new plays as bids for the dollars of those gleeful people who come here in the hot summertime to get cool and spend all they have saved in having what they like to describe as a "good time in New York." Since it is chiefly these strangers who will decide as to the merits of the new productions, and not the discriminating natives, who will not return home for several weeks, I wonder what the fate of the plays will be. The taste of those from "the provinces," as actor folk sometimes speak of persons from other cities, has often been found to be completely at variance with our own. Players have told me that Washington audiences are the most coldly critical of all. Washington frequently fails to praise a play which has won approval in New York. So cities disagree.

Interest lies in the fact that all new plays produced here hope to remain just as long as they can. The ambitious ones hope for two seasons; those a little less aspiring, for one, while in descending degrees, months and weeks are reckoned. Since New Yorkers will be the ones to determine whether they want a play to stay or not, final decision must be withheld until the regulars get back to town. No New Yorker will take the word of an "outsider" as to the success or failure of a new production. He must see for himself and pass his own opinion as freely as if he were a dramatic critic whose regular business it is to express judgment.

I wonder whether managers have thought of this phase of August openings. They may believe that by taking the season by the forelock they will escape the formidable "first line battleship" critics of the superdreadnought class who no doubt will be enjoying the festivities of shore leave at Newport or some other equally hospitable resort while some Junior Lieutenant takes charge of the official typewriter; but local opinion will become noised about as soon as it has a chance.

"But all New Yorkers have not left town!" I can hear someone say. Quite true, but the majority of those who remain spend their evenings in automobiles. So, I fear that present openings will not be made formal until September. The experiment is an interesting one and worth watching. I suppose it is the natural result of the elimination of what used to be called "the silly season." Why is it that we are no longer "silly." I would like to know. I believe that same "silly season" had more to do with the passing of the knock-him-down sort of musical comedy than anything else. We were surfeited with such stuff both in winter and summer.

I received a letter last week which made me puzzle my wits as to the best answer. I haven't found one yet. Perhaps some of my readers can help me. The writer, a young woman, has given permission to use her letter, but asks that her name be withheld. Her sincerity is apparent in every line. As you read, I am sure you will understand and sympathize with her in her loneliness. I have heard men who have traveled far and wide say that the loneliness of a great city is a terrifying feeling. One man told of his experience in New York. He knew no one except those with whom business brought him in contact for a few minutes each day. They had no interest in him socially. People whom he had generously entertained in his home out West and who had been effusive in their invitations to him to "look me up if you ever come to New York," seemed to have forgotten all about their cordiality. They were "busy," had "engagements" and so on. One lonely afternoon, the man did not wait for a cheque which was on its way. He suddenly experienced the feeling that he must get back to his own people, who knew and liked him, and in whose homes he was welcome, where they weren't always too busy or had so many engagements that they hardly had time to spend a quarter of an hour with him. So he pawned his handsome watch and hurried back West, where everybody asked eagerly about the wonderful time he must have had in New York.

Other people, both men and women, in various walks of life have told me of the terrible loneliness of this city. And now an actress has written me of this same feeling. Most people picture actors and actresses as doing their utmost to avoid social demands. And this is usually the case where players appear in popular successes. But what about the struggling one, who isn't known, who is living in our midst because of her ambition, her right to be one in the survival of the fittest? What shall I say to this young woman who in her loneliness has appealed to me?

Here is her letter and you may read its sincerity.

"*My dear Madame Critic*: The occasional reference to 'spare time' by and in THE MIRROR encourages me to torment you, though I hope you won't be tormented. I appeal primarily to your sense of humor, in case you should be inclined to scorn! I have judged from your page that you know the business' pretty well, New York, awfully well. *N'est ce pas?* So you are the ideal person to help, if you will, because it is of New York I want information. Unfortunately, I've got to be personal, though the problem is typical, I think, and rather general. I have been in the profession five years, and so far have not had a New York 'job.' I've had road, vaudeville and stock experience. Last season, having collected a certain sum, I determined to stay in our mecca until I 'got in.' I stayed four months—and, until my appendix drove me home for an operation. Perhaps it will seem rather odd to you, or perhaps you will understand, when I tell you I did not meet one soul, man or woman, in all that time—one soul, I mean, of the people in my profession I want to know. I have worked awfully hard for my experience and have managed to quiet my longings with the assurance that when I could stay in New York any length of time, the right associations would present themselves—as they always do in interview articles of girls who have arrived.

"Naturally I could not scrape acquaintance with people in the hotel, or if it is unnatural that I couldn't, will you tell me how I could have? The waiting for a blind chance (I have found how much of an Open Sesame youth, average good looks, education or anything but influence is to a girl alone) is in itself bad enough, but a mental loneliness is ghastly. Is there an answer?

"I cannot believe that in your wide experience you have not met in some way my problem. If you can throw any light whatever, offer any suggestions, I need not tell you how grateful I shall be."

Do you recall an old song which our mothers used to sing, which runs like this?

I cannot sing the old songs I sang long years ago
For heart and voice would fail me and foolish tears would flow.

These lines came to mind recently when I accompanied a very distinguished Englishman to a motion picture house—no, not the Rialto—where the chief vocal attraction is a young man by the name of Bruce Weyman. He possesses a baritone voice which has made him very popular with the patrons of that particular theater. The last time I heard him he gave a splendid interpretation of an exceedingly difficult and dramatic thing from "Othello." His audience was delighted. Here was something rarely heard except during the opera. My opinion of Mr. Weyman and the management increased in respect. And so I remarked to the distinguished Englishman, who loves good music, "You will enjoy hearing this young man, for he always sings something worth while."

What was my surprise then to see flashed on the screen the announcement that "by special request, Mr. Weyman would sing a song dear to the people of New York some twelve years ago, entitled 'Dear Old Girl.'"

Now I had never heard this song once so "dear to the people of New York," but I felt sure it must be something very fine to cause Mr. Weyman to consent to sing it.

I hope I shall never be so bored again. Of all the silly sentimentality, the idiotic rhyming of words at the end of each line! and the commonplace music! Yet the singer put forth his best art.

I am confident that the audience did not think the song as "dear" as it was said to have been some twelve years ago, and I was delighted to measure the applause in comparison with the "Othello" number as vastly to the credit of the admirers of the latter. Once more I was made to realize how far we have progressed in our public musical taste when a favorite of twelve years ago could seem so inane.

Very few "old songs we sang long years ago" are able to "get over" when their vogue has passed, certainly not "Dear Old Girl." I hope Mr. Weyman will continue to help uplift the general taste. There is a vast field ready to be shown with good songs. Why dig up unworthy ones even "by special request."

MARIE B. SCHRADER.

Hartsook, S. F., Ln.

MAUDE FEALY,
American Actress, Whose Talents and Beauty Attracted Sir Henry Irving.

SHAKESPEARE—LAPIDARY

(*New York Times Book Review.*)

That singular rage for discovering in Shakespeare's plays an almost superhuman knowledge of the purely technical side of literature or science is apparently to find further illustration in a book on "Shakespeare and Precious Stones," by Dr. George F. Kunz, announced for publication this month by the Lippincotts. In this book, we are told, "Dr. Kunz aims to show that Shakespeare treated even the subject of precious stones with wide and accurate knowledge and skill." How far this may be taken as the natural and pardonable enthusiasm of the "publicity man" we are not prepared to say, but we feel reasonably certain that an entire volume on the subject indicated in the title would not have been written by so excellent an authority on precious stones as Dr. Kunz had he not been convinced that Shakespeare had more than the ordinary knowledge of lapidarian lore.

BRIEUX

"Life as it occurs is senseless; a policeman may watch it and work in it for thirty years in the streets and courts of Paris without learning as much of it or from it as a child or a nun may learn from a single play by Brieux." So wrote Bernard Shaw of Brieux some six years ago. Brieux is a keen sighted, fearless critic of modern life. We now have the second volume of *Plays* by Brieux translated by Mrs. Bernard Shaw, J. F. Fagan and A. Bernard Miall (Brentano's). The book contains three plays, each aimed at some one special abuse in modern life. The first and most notable is Mrs. Shaw's translation of "La Femme Seule," which she colloquially translates "Woman on Her Own."

Personal

BENTLEY.—The Rev. Walter E. Bentley, Secretary of the Actors' Church Alliance, sailed last Thursday to take charge of Christ Chuch, at Colon, Republic of Panama. He expects to return to Brooklyn about September 20.

BRAY.—Charles E. Bray, assistant general manager of the Orpheum circuit of theaters, and Mrs. Bray returned

HELEN HOLCOMB.
Playing Leading Feminine Role in "Her Last Rehearsal" on the Proctor Circuit.

from a visit to England and France July 28. Mr. Bray went over to look into the matter of extending his interests, and discovered that, through the instrumentality of the Artists' Federation of Great Britain, American vaudeville artists are on the blacklist in England, while in Paris only one vaudeville theater, the Alhambra, is open. The reason for the English action against American actors, Mr. Bray explained, is that the English actors are forbidden to leave England during the war, so that American actors going there are taking bread from the mouths of the home talent. The American stars cannot be barred, for there is a public demand for them, but the rest of American vaudeville talent can get no work there.

BROWN.—Chamberlain Brown has just returned from a trip to see various stock companies, and brought with him a five year contract which he holds as sole manager for Sue MacManamy, who is now the leading woman at Bleecker Hall, Albany, New York, and whom Mr. Brown considers a "find." He has also placed under contract for exclusive management this last week, Arthur Vinton, of the Albany Stock Company; Kenneth Harlan, who is appearing in vaudeville, and Edith Thayer, last seen in "Katinka."

GRIFFITH.—Mr. Frank Carlos Griffith, so many years acting manager with Mrs. Fiske, is again at his post as librarian of the Poland Spring Library in the Maine State Building, at Poland Springs, Me., where he started the library with 175 volumes in 1895 and now has 6787. To him it is a place of wonderful associations, for here he has met United States Senators and Governors of States, Commodore E. D. Morgan, Charles Jerome Bonaparte, Henry H. Rogers, Thomas B. Reed, Nelson Dingley, Judge Charles Allen, U. S. Minister William W. Thomas, Gen. A. P. Martin, Gen. Anson McCook, Mrs. Garret A. Hobart, Mrs. Laurence Hutton, Edwina Booth Grossman, Florence Sutro, Hon. John A. Kasson, who was the second appointment of Abraham Lincoln, "Joe" Cannon, Nellie Grant Sartoris, Josephus Daniels and Charles Major. These few names indicate the class of people Mr. Griffith has been thrown in company with for over twenty years during the summer.

KAELRED.—Katherine Kaelred has become greatly annoyed over being told that she "followed" Virginia Pearson, Theda Bara, Olin Field and other Vampires, when as a matter of fact, Miss Kaelred was the original creator of the part in the play of that name.

LESLIE.—Arthur Leslie has closed his summer place Rest a While, Ind, where he has been since early May. "Last week," he writes THE MIRROR, "some of the guests held a 'seance,' and the colored cook declaring the place was 'haunted,' packed her rabbit-foot and four-leafed clover and disappeared into the mountains. After four days on a canned diet, the doors were nailed and the party sought a hotel."

MCINTOSH.—Burr McIntosh is being heard from on the Great Lakes, where he is aboard a yacht with his wizard camera taking scenes for another of his topical patriotic lectures. There are few men who can throw so much individuality into a talk to an audience with a screen at his back as McIntosh—but here comes the consideration, why is McIntosh wasting his genius training a camera on scenes of the Great Lakes when he ought to be playing Virginia Colonels? Will anybody ever grow wise enough to lariat McIntosh and put him out in "Cordelia Blossom," in which he is as unique as John T. Raymond once was as Col. Sellers? The play never had half a chance.

MCINTOSH.—Hugh D. McIntosh, the Australian theatrical manager and director of Rickards' Vaudeville Circuit, has purchased four of the leading newspapers in Australia, viz., the *Sunday Times*, the *Globe*, the *Referee*, and the *Saturday Referee*. He is now sole owner of these papers, and the total purchase price is given as being in the neighborhood of half a million. It is believed that this is only the first move in a huge combine that has been contemplated for some time.

RING.—Blanche Ring intends to wake up old Broadway when she begins her engagement in "Broadway and Buttermilk" next Monday. She will sing two new Irish songs, "Maggie Flinn" and "An Irish Girl's Dream," and hopes to add both to her string of musical hits, which include "Rings on My Fingers," "Bedelia" and "My Irish Molly-O."

SEGAL.—Vivienne Segal, who sang the prima donna role in "The Blue Paradise," has been engaged to present a series of vocal selections as a specialty in the vaudeville musical production, "Made in Philly," now playing at Keith's Theater, Philadelphia. Miss Segal was born in Philadelphia and received her vocal education there. This is her first professional appearance in her home city.

STARK.—C. Nick Stark, actor-reporter, last season with Guy Bates Post in "Omar," etc., informs the MIRROR that he is "passing the summer months 'resting' on the Detroit, Mich., *Times*." His critique on J. Hamlet Hofman's "Hamlet," played in the cellar of a tailor shop in Detroit—all of the characters being "acted" by J. Ham, is one of the best comic "pieces" we have seen.

STEWART.—May Stewart is spending her Summer in Central Michigan, having leased "Ravenswood Manor," H. B. Ellen's country place on Higgins Lake. All boats and cars were leased with the house, which is large enough to accomodate thirty persons. It is Miss Stewart's plan to rehearse at "Ravenswood" in order that her company may enjoy an outing before beginning the new season. Miss Stewart's chief offering next year will be "Lucrezia Borgia."

WHEN THE RIALTO WAS DOWN TOWN

How many readers of THE MIRROR who were playgoers in the 60's and early 70's, can recall the old playhouses of New York in those years? A correspondent of the New York *Sun* whose letter, signed G. D. P., comes from Southern Pines, N. C., names some. Without assuming the list to be complete, it is interesting and worth saving:

Butler's Varieties was at 444 Broadway, near Howard Street, and was the scene of many disturbances. The building afterward became part of the Continental Hotel, and at that period it was common talk that the old Broadway stages could not stop in front of the building on account of the grease. Subsequently the Continental Hotel moved to Broadway and Twentieth Street.

Chrystie's Minstrels occupied 472 Broadway, and they in turn were succeeded by Bryant's Minstrels, who afterward moved to West Twenty-third Street near Sixth Avenue. This, their last home, was afterward enlarged and was used for years by Koster & Bial, where New Yorkers went in droves to see Carmencita, the Spanish dancer.

The Theater Comique was at 518 Broadway. It opened as a variety show and was for years the home of Harrigan and Hart, and for a short time was occupied by Ben Cotton and Sam Sharpley's Minstrels.

Mr. and Mrs. Barney Williams's Theater (formerly Wallack's) was on the west side of Broadway near Broome Street. Barnum's Museum, a block above, on Broadway, was destroyed by fire in midwinter and the entire front of the building was encased in ice and attracted crowds for days afterward.

The San Francisco Minstrels were at 585 Broadway, where Birch, Wambold, Bernard and Backus held forth.

When the minstrels moved to their new home on Broadway near Twenty-ninth street No. 585 was for a period known as the Metropolitan Theater, a variety house, and the famous can-can was produced here. It then became Tony Pastor's Theater, his first move from the Bowery; from there he went to East Fourteenth Street.

The Olympic Theater was at 618 Broadway, the home of G. L. Fox and "Humpty Dumpty," but for a while it was used as a variety house. It was there that I saw Sol Smith Russell in one of his quaint sketches. This was before he became celebrated.

Niblo's Garden was on Broadway just below Bleecker Street, and in the rear of the Metropolitan Hotel. In this theater New York first saw the great Ravels, the unequaled pantomimists, gymnasts and athletes of their age. "The Black Crook" and "The White Fawn" played here for several years.

Laura Keene's Theater was, I think, at 720 Broadway, and for a short period was also used by Kelly and Leon's Minstrels.

The Worrell Sisters' Theater was on Broadway near Waverley Place. The building was originally Dr. Osgood's church. Here for a time that well known trio, Sophy, Irene and Jennie Worrell, made a great success. It was afterward named the New York Theater and finally was turned into the Old London Street.

The Winter Garden was on Broadway near Astor Place, and both Forrest and Booth played there. It afterward became the Dollar Store. This was before five and ten cent stores were dreamed of.

L. B. Lent's New York Circus was on East Fourteenth Street opposite the Academy of Music, and operated successfully for a number of years. At this period the term "vaudeville" had not come into general use.

NEGROES ON THE STAGE

"The famous negro tragedian, Ira Aldridge," says a writer in the Baltimore *News*, "was for some time dresser for Junius Brutus Booth, the elder, father of Edwin, John Wilkes and J. B. Booth, Jr. Aldridge, in course of time, went on the stage himself and first attracted attention in Russia. Afterward he played throughout Europe and also in this country. His most noted character was Othello, in which he was considered by European critics to be masterly.

"In this city Aldridge is not known to have played anywhere but at an old theater, long since dismantled, at the corner of Holliday and Pleasant Streets. It was popularly known as the Mud Theater, as it

AL. DARLING,
Manager of the Colonial Theater.

was in the section called the Meadow, on account of the marshy character of the ground there. In fact, in early times the whole district was often flooded.

"Aldridge is described by those who saw him as tall and muscular, and possessed of a powerful voice, which h used with good command. In his acting he was a close imitator of the elder Booth. The third act of "Othello," in which the tremendous jealousy scenes occur, and the fourth, where they are continued, and particularly the fifth, where Desdemona is strangled, were performed with an astonishing realism. When the Italian tragedian Salvini visited this country and appeared in "Othello" there were some who had seen Aldridge in the same part and who said that the Italian's rendering was not more terrible In killing himself, upon the discovery that Iago had deceived him in regard to the matter of Desdemona's unfaithfulness, Aldridge cut his throat, ' tead of stabbing himself with a scimit according to the preceding usage of t gedians, and this piece of business was afterward borrowed by Salvini and created a sensation.

"In Europe Aldridge played with a white woman as Desdemona; otherwise, the play would have been meaningless. In this country a mulattress of a complexion nearly white had the role. In New Orleans and Louisville there was some discussion over the situation; but it was admitted that there could be no objection to a Creole.

"Aldridge never achieved the success in this country that he enjoyed on the other side of the water. In his day there was a certain prejudice which not even art could overcome. He had the satisfaction, however, of knowing that wherever he was seen there was an acknowledgment of his remarkable histrionic gifts."

ACTORS AS OFFICERS

A discussion has recently been going on in London as to which profession supplies the best officers for the Army. Questioned on the matter, it appears a drill sergeant, who has had experience in an officers' training corps, declared:

"Actors make the best officers. First of all, they know how to give the word of command, a very important consideration. They are never shy or self-conscious, and they impress the men with their personality. Give me an educated actor and I will promise you a good officer."

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life*

OPPORTUNITY! GO TO IT

No one who outlives the cruelest of wars will ever say in his heart that it was in vain. When the wounds of prejudice which are more enduring than the wounds of the flesh, have been seered by time, we shall see and hear that some of the incidents of the bloodiest of conflicts have contributed to some type of entertainment or amusement. It has always been so. Before this European war, which is the first and last news we daily think about while it lasts, was a year old, THE MIRROR printed an editorial predicting that the war would give the playwright, the composer and the artist a great opportunity. Whether it be a drama, or a subject for melody, or several hundred feet of reel, will, of course, depend upon the incident on which the presentation is based and the skill of the creator.

If this war should come suddenly to an end before the next sunrise, or within the next thirty days, we make bold to say that the occurrence *de resistance* of the last twenty-three months which would appeal most to the playwright or the composer of comic opera would be the voyage of the German submarine *Deutschland*, which under command of Captain PAUL KOENIG (whose name, by the way, none of the dailies printed correctly at first), came out of Bremerhaven June 14, tarried at Heligoland until June 23, and reached the historic Virginia Capes a few hours before daybreak on July 9, after a voyage of 4,000 miles, 800 of which were made out of sight, under sea. That the *Deutschland* did not come as the undersea craft which have been the dread of the Allies and of seagoers of neutral countries, makes the fact all the better for a rattling comic opera. Had the mission been one of destruction we should not expect to see it utilized for stage purposes in this or the next generation.

We recall JULES VERNE'S imaginary story, but the voyage of the *Deutschland* puts JULES VERNE among the forgetables. Nothing in fiction, nothing in opium revels, can be compared with the nights when, in the caverns of the deep under Heligoland, the *Deutschland*, "anchored" and her commander, tossing the froth of the vintage of one of his country's most determined enemies, laughed and listened to the popular airs of comic opera, surrounded by his crew, while above his boat ships of war watched and searched for anything that was "made in Germany." Between libations and songs, KOENIG and his crew had SHAKESPEARE and BRET HARTE—and that is not a bad combination anywhere on the earth or anywhere under the earth.

The sneak of the *Deutschland* through the lanes of the North Sea interlaced with mines and the contrivances of sea engineers; her turn into the Atlantic at Great Britain's most seaguarded point; her dodging of war leviathans equipped with all modern appliances; the upcoming and submerging of the craft at will; the unconfirmed rumors of the craft's approach to the coasts of the Western hemisphere, which rumors became jokes, since no one who had listened to them thought such a thing possible; the quiet appearance at the last moment into peaceful waters of a neutral country, piloted to a harbor of safety, and then to learn that the "terror" was not on a war mission, but a transport of merchandise—all these incidents, added to the amazement of the civilized world, make a scenario such as no composer or playwright ever found on the doorsteps.

No matter where your affections or hatred may be fixed in this war, here is an incident which puts a great laugh on somebody. And as the capsheaf of the climax of any production which may come of it, KOENIG, a country boy, who in less than a month leaped from obscurity and blazoned his name on every horizon, while others fought and bled and died to win the prize—on a pedestal with all of the power of the lights and mechanism of the stage centered upon him as the curtain comes down!

We shall see it and hear it some day when the last shot has been fired, when those who survive shall sit down in their homes and are at rest. The opportunity is here for composer and playwright and film. So, in this one incident, if there be no others, we shall have it to say, "The war was not altogether in vain."

WHY WE LOVED RILEY

BY "we" is meant the very best of the stage. The theatrical profession acknowledges its indebtedness to JAMES WHITCOMB RILEY, whose death occurred at his home in Indianapolis, July 22. The occurrence was conspicuously printed in every newspaper in the land. Properly so.

This professional acknowledgment is made, not because Riley was a genius; not because he was a poet in the definition of the word as given by the analytical and super-critical; not because of any act which the world acclaims as great—but because he was the embodiment of the true, the beautiful and the good. Because he was just what he was. Because he had that in him which made little children love him, and which made the great aggregation of humanity trust him.

Because he was the epitome of the simple life which even those who make the profession seldom if ever obtain.

These traits have much to do with the uplift of the stage among the better element of the profession, and it is this element which will hold sacred the memory of JAMES WHITCOMB RILEY.

BOOK NOTE

An interesting contribution to the list of published popular plays has come to hand in the form of a handsome, cloth-bound edition of "The Poor Little Rich Girl," by Eleanor Gates. It is published by the Arrow Publishing Company, New York, and can be ordered through any bookseller. The printed play contains "a reminiscence" and a characteristic foreword by George Jean Nathan, who praises it highly. "As against the unhollow symbolic strut and gasconade of such over-paeaned pieces as let us for example say 'The Blue Bird' of Maeterlinck," he writes "so simple and unaffected a bit of stage writing as this—of school dramatic intrinsically the same—cajoles the more honest heart and satisfies more plausibly and fully those of us whose thumbs are ever being pulled professionally for a native stage less smeared with the snobberies and empty, albeit high-sounding, nomenclatures from overseas." A full-page half-tone picture of Miss Gates adds interest to the edition. It is unecessary to comment on the play itself. "The Poor Little Rich Girl" has a place in American stage history and is one of the things that deserves to be read as well as seen.

BRITISH ACTOR IN THE STATES

(London Performer)

Variety conditions in Britain and America from the artiste's point of view differ as much as Heaven and the other place, says Albert Whelan, who has just returned from a successful tour in the States. British artistes out there, however, have nothing but praise for their treatment—that is, all British artistes who have gone out on a good contract made in this country. Working conditions for the native artiste in America cannot be compared with those of his cousins in Britain. Mr. Whelan, speaking for himself and all the British artistes he met in America, is emphatic in stating that the managers gave them a square deal. Those having signed in this country to make the trip for the U. B. O. can rely upon being played according to their contract, and should find the engagement a very pleasant one. Mr. Whelan was told before he sailed that he would have trouble with the pro-German element in several of the American towns, but although he played some of the so-called hyphenated cities he had no trouble whatever, and sums up the attitude of the audiences, even in the cities against which he was warned, as "strictly neutral." The management saw to it that the war was not allowed to interfere with business, and Mr. Whelan never saw one instance of what might be stretched into a "demonstration" on the part of a vaudeville audience for or against the Allies. Audiences everywhere were content to accept the artiste, whatever his nationality simply on his merits as an entertainer. Since his last visit Mr. Whelan noticed a big improvement in the orchestras of the "Big Time" houses; the conductors were more genial and ready to assist the performer in every way possible. A great improvement in the stage staff was also noted; the men from the stage managed downwards seeming to take more interest in the success of the show as a whole, and, therefore, more willing to be of assistance to the individual performer. Tipping costs one more in America, according to Mr. Whelan, but the method of tip-collecting differs from the British way. The staff seem to leave it to the artiste, who usually tips those who have actually done him any little service. In reply to a leading question about the threatened American invasion—which he refused to take seriously—Mr. Whelan said that there was no danger of anything of the sort as far as the music-halls are concerned for several obvious reasons. The offers American performers were receiving from agents representing the British music-halls were considerably less than the number of offers in pre-war days. But revue producers were undoubtedly offering "big money" to certain American acts, and that was the only dangerous loophole. Speaking of the White Rats and the contract of the recently organized rival association, which, by the way, is dealt with in our Leader this week by the chairman of the V. A. F., Mr. Whelan said that without a doubt credit should be given the White Rats.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

GENERAL HOOVER, Birmingham, Ala.—We do not know of a Jack Morgan, who gives THE MIRROR as his permanent address.

PHILADELPHIA ADMIRER OF MIRROR.—John Warner has written us to publish his present address, 8 Worcester Street, Belmont, Mass.

M. G., North Penobscot, Me.—We have been informed by a reader of THE MIRROR that Eva Marsh is resting at her home, 2181 Bedford Avenue, Brooklyn, N. Y.

LEVI CRAIG.—Robert Mantell has appeared in the following photoplays: "Blindness of Devotion," "Unfaithful Wife," "Green Eyed Monster," "His Wife's Secret," and "The Spider and the Fly."

L. C. WILMETH.—The original New York cast of "The Mikado" is as follows: J. W. Herbert, Roland Reed, George H. Broderick, Belle Archer, Emma Mabella Baker, Sig. A. Montegriffo, Herbert Archer, Alice Harrison, and Miss Mollie. (2) We have no record of Francis Wilson playing in "The Mikado."

B. S., Springlake, N. J.—Our records do not show that Martha Hedman ever played in Ibsen's "Ghosts" in America. (2) We regret that we cannot supply you with the addresses of Stephanie Longfellow or Dorothy West. Linda Griffith is with the Frank Powell Productions, Inc., Times Building, New York.

WILDA BENNETT ADMIRER.—In the original cast of "A Good Little Devil" were Ernest Lawford, Iva Merlin, William Norris, Ernest Truex, Edward Connelly, Etienne Girardot, Mary Pickford, Laura Grant, Wilda Bennett, Edna Griffin, Lillian Gish, Claire Burke, Reggie Wallace, Georgia Mac Fursman, Louis Eposit, Gerard Gardiner, Adrian Morgan, Jerome Fernandez, Norman Taurog, Harold Meyer, Carlton Riggs, David Ross, Roland Wallace, Charles Castner, Lauren Pullman, Pat Walshe, Sam Goldstein, and a dozen others. (2) The last picture we printed of Wilda Bennett was on the cover of THE MIRROR, dated Feb. 24, 1915. A scene from "The Only Girl." (3) We cannot advise you when she will play in Boston.

DRAMATIC MIRROR ADMIRER.—Olga Petrova is at present appearing in motion pictures. We do not know when she will return to the stage. She toured in "The Revolt" for a few weeks. We do not know why the play was taken off the road so soon. In the cast were Earle Elverson, Fritz Leiber, Herbert Mann, Fred Ford, Mary Holton, Jean Thomas, Hazel Turney, Helen Haskell, John Maurice Sullivan, Richard Lyle, Fred Peters, Albert Gran, Clarice Snyder, F. Russell Smith, and Olga Petrova. (3) We do not know where Olive Templeton or Marion Barney are at present. (4) We are unable to supply the names of those who will play the new circuit. Some of the names have been mentioned from time to time. (5) We have not heard of Marion Barney leaving the stage.

BERYL.—The list of attractions for the International Circuit are as follows: "The Eternal Magdalene," "Treasure Island," Bickel and Watson, Eugenie Blair, "The Daughter of Mother Machree," Dave Lewis, "The Natural Law," "When it Strikes Home," "Broadway After Dark," Emma Bunting, "While the City Sleeps," "The Funny Mr. Dooley," "The Girl Without a Chance," "The Outcast," "Which One Shall I Marry?" Thurston, "A Little Girl in a Big City," Fox and Stewart, "My Mother's Rosary," "Where the River Shannon Flows," Nancy Boyer, "The Little Girl God Forgot," Mabel Montgomery, "The Woman He Married," "The Old Homestead," "The Heart of Dixie," "Texas," Gracie Emmett, Kate Elinore, "Sinners," "Path of Folly," "When Dreams Come True," Joe Welsh, "The Curse of the World," "Mutt and Jeff's Wedding," and Adolph Phillips.

Hal Forde and Maude Odell have been engaged by the Messrs. Shubert for "The Brazilian Honeymoon," which opens at the Forty-fourth Street Theater, Aug. 14.

THE NEW SEASON'S FORECAST

Managers Plan a Most Ambitious Year—Many English and American Plays—Musical Pieces from Germany

Actors, playwrights and managers are hurrying back to town from seashore and mountains to begin preparations for the coming season—a season which promises to be the most active and ambitious in American theatrical history.

The tradition once existed that no season was opened officially until John Drew made his appearance at the Empire. Of late years, however, he has delayed his New York engagement until late in September and the tradition has died out, in company with the fluffy comedies he used to play. This season Mr. Drew is to be seen under the direction of John D. Williams in a character role,—that of Major Pendennis in Langdon Mitchell's dramatization of Thackeray's novel. Thackeray will have more than a single representation on the New York stage, for Sir Herbert Tree is planning a production of "The Newcomes," in which he has frequently appeared in London.

While the Victorian novelist will come into his theatrical own, many prominent and contemporary authors will be represented. There is John Galsworthy, whose "A Bit of Love" will figure in John D. Williams's programme. There is G. K. Chesterton with his dramatic novelty, "Magic," also to be sponsored by Mr. Williams. There is James M. Barrie, whose latest fantasy, "A Kiss for Cinderella," will furnish Maude Adams with a new role. New York will see this play around holiday time.

Plays from England

There is Arnold Bennett, who is said to be adapting his novel of passionate love, "The Book of Carlotta," for the use of Doris Keane. Let us hope he completes his work soon, as Miss Keane has been out of touch with the New York stage since the days of "Romance." Louis N. Parker, author of "Disraeli," will be represented by "Mavourneen," a romantic comedy, which Corey and Riter are to produce. Harold Brighouse, whose excellent characterization in "Hobson's Choice" has established him securely in England and America, has written two plays, "'Zack" and "Silver-Tongued Garside," in both of which Richard Bennett will be seen, under the management of John D. Williams. C. Haddon Chambers has a new play, called "Uncle Blinn," which is to be done here by Cyril Maude. There will be a new comedy by Alfred Sutro, which is included in the plans of the Shuberts. Cosmo Hamilton will cease his activities in the trenches of France long enough to write a libretto for a musical score by the popular Leslie Stuart. He will also be known for "The Mother-Woman," a play scheduled for early production by Arthur Hopkins.

W. Somerset Maugham has had two comedies accepted by the Charles Frohman company. The first of these, "Caroline," will provide Margaret Anglin with the role of a philosophic woman who waited through the years for the opportunity to marry and when it did come decided she didn't want to be married at all. No announcement has yet been made as to who will act the stellar role in Maugham's other play, "Our Betters." Frances Starr will come to town at Christmas time in "The Little Lady in Blue," a costume comedy by Horace Hodges and T. Wygney Percival.

Granville Barker, who is now confining his activities solely to playwriting, has dramatized Stevenson's story, "The Wrong Box," and its presentation in the late Autumn will mark Winthrop Ames's return to the producing field after a year's absence. Cyril Harcourt's latest play, as yet unnamed, will be presented by Cohan and Harris, and the MacPhersons, authors of "A King of Nowhere," have written a fantasy, which will be offered by Arthur Hopkins under the attractive title of "The Happy Ending."

A Large American List

In the American list of dramatists there will be found Booth Tarkington, who has stopped temporarily the writing of the delightful "Penrod" stories, in order to provide Otis Skinner with a role of an Italian organ grinder in a comedy called "Mister Antonio." James Forbes has furnished Marie Dressler with a comedy called "Sweet Genevieve," in which that comedienne will play the part of a female athletic trainer. Bayard Veiller, who has been rather inactive of late years, has written an elaborate melodrama which Klaw and Erlanger will present. Mary Roberts Rinehart has woven a dramatic tale about the life of Otto IX which Winthrop Ames has accepted for production. Margaret Mayo, in collaboration with Lawrence Rising, will be represented by "His Bridal Night," a farce which will introduce the Dolly Sisters as dramatic stars. The industrious William Mack, who came out of the West a few years ago and conquered with "Kick In," will have three new plays on Broadway. There is "King, Queen, Jack," in which Robert Warwick will be seen; "Her Market Value" with Marjorie Rambeau in the leading role, and "Broadway and Buttermilk," which has brought Blanche Ring to an early New York engagement.

Edward Knoblauch's "Paganini," a romance woven around the figure of the great violinist, in which George Arliss appeared on tour last season, will be the opening attraction at the Criterion. The sealous George V. Hobart has turned out two comedies for William Elliott, in addition to supplying a vehicle for the co-starring engagement of Maclyn Arbuckle and Thomas W. Ross, under the management of Joseph Brooks. Following his successful season in Chicago, Henry E. Dixey will be seen at the Park Theater in "Mr. Lazarus," a quaint comedy, by Harriet Ford and Harvey O'Higgins, which concerns a man's return to the family that thought him dead.

Roi Cooper Megrue is the author of "Seven Chances," a farce which will usher in Mr. Belasco's new season at the Cohan Theater on August 8. In collaboration with Irvin Cobb, Mr. Megrue has written a play called "John W. Blake," which will be presented at the Selwyn with George Nash in the principal part. Jules Eckert Goodman, who made the dramatization of "Treasure Island," has written two plays, one of which will bring Henry Miller back to the New York stage. Brandon Tynan has a new play with Robert Emmet as the hero which he will offer to metropolitan audiences shortly after the new year. Louis K. Anspacher, author of "The Unchastened Woman," will contribute a comedy called "That Day," in which his wife, Kathryn Kidder, will appear. The Hattons, of Chicago, will be represented by "The Squab Farm," a play of motion picture stodio life, which A. H. Woods will present with Robert Edeson in the chief role, and "Upstairs and Down," a comedy which has had a preliminary run on the Pacific Coast under Oliver Morosco's direction.

George M. Cohan will vary his manufacture of revues with the writing of a comedy for Chauncey Olcott. James Montgomery's "Nothing But the Truth" will open the season at the Longacre, and he has written an Irish comedy, "Irene O'Dare," which Cohan and Harris will produce. There will be plays by Avery Hopwood, Augustus Thomas, Winchell Smith, Edwin Milton Royle, Lawrence Eyre, Robert Housum, Max Marcin, Frank Ferguson, Edgar Selwyn, and Fred Jackson. Rida Johnson Young has a new comedy called "Buried Treasure," of which Cohan and Harris are the sponsors. Robert McLaughlin has made a play from a number of poems by the late James Whitcomb Riley, and it will be produced under the title of "An Old Sweetheart of Mine." W. J. Hurlbut is the author of a farce, "From Saturday to Monday," which Winthrop Ames has accepted.

Many New Playwrights

Many new playwrights will gain representation during the season as if to prove that managers are not compelled to rely entirely upon established dramatists. In this group is Clare Kummer, whose "Dearie" was a great song hit a few years ago. She is the author of two comedies, "Goodness Gracious, Annabel" and "Home, Sweet Home." Ralph Renaud will have "Betty Behave," in which Jane Cowl will have a humorous role for the first time in several years. Maude Fulton, formerly of the vaudeville team of Rock and Fulton, has recently turned her attention to playwriting, and has had the good fortune to have had her comedy, "The Brat," given a production by Mr. Morosco on the Pacific Coast. The play will be seen here in September. "Please Help Emily" is the first play by H. M. Harwood, an English army officer. After a successful career in London it will open the Lyceum's season this month with Ann Murdock in the leading role. Edward Clark has supplied Arthur Hammerstein with a farce called "Coat Tales." Oliver Morosco has accepted a comedy by J. H. Lawson entitled "Cinders," while Herbert Dawley has written a romance of an Egyptian princess which Mr. Belasco will present.

William H. Crane will bid for public favor next season in his old success, "Father and the Boys," revamped for the occasion by Mr. Ade. David Warfield will return to his old part in "The Music Master," now that the production of "Van Der Decken" has been indefinitely postponed. James T. Powers, who has been taking life easy since his appearance in "Two Little Brides," will return to town in Mark Swan's farce, "Somebody's Luggage." Raymond Hitchcock will arrive here next week from London to begun rehearsals in the English musical comedy, "Betty." Anna Held will be seen in a novel and pretentious revue. Ethel Barrymore will appear in a new play by an American author. Sam Bernard, Elsie Janis and Hazel Dawn will be the bright particular stars of the Century Theater's opening production under the Dillingham-Ziegfeld regime.

Grace George will continue her repertoire policy at the Playhouse, presenting several new plays, in addition to a number of revivals. Laurette Taylor will be welcomed to town late in the Autumn in three new plays by her husband, J. Hartley Manners.

William Faversham will pin his faith upon the popular George Bernard Shaw, presenting the comedy "Getting Married" with himself and Henrietta Crosman in the leading roles. William Hodge will come to town early in the Fall in his latest comedy, "Fixing Sister."

Some Important Revivals

Among the more important revivals to be seen are Ibsen's "Enemy of the People," which Mrs. Fiske is to stage for John D. Williams; "Richard II," in which Sir Herbert Tree will act the title role: "A Midsummer Night's Dream," which is to be next Spring's offering of the Drama Society; "The Merry Wives of Windsor," in which Thomas Wise will play Falstaff for a brief season before appearing in an impersonation of P. T. Barnum, and "Ben Hur," which is to start its eighteenth season at the Manhattan Opera House.

Dramatizations will be plentiful. Cyril Maude is to play in "The Barber of Mariposa," an adaptation by Michael Morton of Stephen Leacock's "Sunshine Sketches" of a Canadian town. Harry Leon Wilson's popular story, "His Majesty, Bunker Bean" is to be the opening attraction at the Astor. Catherine Chisholm Cushing has fashioned a play from Eleanor Porter's book, "Pollyanna," which will be seen here in September. Ruth Chatterton is to appear in "Come Out of the Kitchen," a comedy by A. E. Thomas from the novel by Alice Duer Miller. "The Guilty One," a dramatization by Ruth Helen Davis and the late Charles Klein of Coppee's "Le Coupable," is to be presented late in September with Irene Fenwick in an important role. Then Zane Grey's novel, "The Border Legion" has been made into a play, as have also Frank Adams's "Five Fridays" and Forrest Halsey's "Girls of Yesteryear." Lee Kugel has a dramatization by Rachel Crothers called "Old Lady No. 31," which he will produce with Emma Dunn in the principal part.

Operettas of German Origin

The majority of musical pieces, as was the case last season, will come from the banks of the Danube. The Shuberts are planning a long and notable list of musical productions, including "The Star Gazer" by Franz Lehar; "The Girl from Brazil" from the German of Julius Brammer and Alfred Grunwald; "Her Soldier Boy" from the German of Victor Leon; and "Lieutenant Gus" by Edward Eysler, Dr. A. M. Willner and Robert Rodansky. "Rund um die Liebe," an operetta by Oscar Straus, composer of "The Chocolate Soldier," also stands out prominently in the Shubert programme.

Charles A. Cuvillier, composer of "The Lilac Domino," has written a score for a light opera by Cosmo Hamilton called "Florabella." Emmerich Kalman, whose "Sari" was one of the big hits of two seasons ago, will be represented by two new operas, "Little Miss Springtime" and "The Czardas Princess," both of which Klaw and Erlanger will produce. Corey and Riter will present "The Amber Empress," an opera by Marcus C. Connelly and Zoel Parenteau.

Then there is to be a revival of DeKoven and Smith's "The Highwayman" and possibly other famous comic [redacted] P. G. Wodehouse, whose typewriter is one of the busiest on Broadway, has collaborated with Jerome Kern upon a musical comedy which is to be seen at the Princess. "One Time in May," a light opera which has had great success in Germany, will give Joseph Santley an opportunity to assume a stellar role. Oliver Morosco will bring East his musical productions, "So Long Letty" and "Canary Cottage." Victor Herbert and Henry Blossom are at work on an Irish opera. "Look Out for Amelia" is the American title of a musical version by W. O. Duncan and Dr. Anselman Goetzl of a farce by Feydeau.

Great things are promised at the Hippodrome. Pavlowa is to dance there, and Bakst is coming over to design the costumes and settings of the new production. Then, of course, we are all waiting for George M. Cohan's "Revue of 1917," scheduled for production on Christmas Night. The Winter Garden will house one or two new elaborate hodge-podges and John E. Hazzard and John L. Golden have written a musical comedy called "Go To It," which is to be done at the Princess. Altogether, it should be a bright and merry season.

NANCY BOYER'S NEW PLAY AND CO

Mr. and Mrs. Henry Testa (Nancy Boyer) spent several days last week at the Waldorf-Astoria engaging their company for "The Little Lady from Lonesome Town," the new play written for Miss Boyer by Geo. M. Rosener, in which she is to star over the International Circuit during the coming season. The cast includes Ferdinand Tidmarsh, Richard X. Scott, Henry Testa, Jimmie Brown, Gerald Rowan, Daniel J. Lawler, Wm. McCarthy, Dick Thompson, Bert Hall, F. P. Eagerson (Publicity), Wm. J. Donnelly (Mgr.), Jane Stuart, Corda Davy, Julia Earle and Ida B. Elliot. The company opens at the Lyceum Theater, Detroit, Mich., August 27.

FAIRBANKS GUEST OF P. W. LEAGUE

At the "social" held by the Professional Woman's League, July 24, Mr. Douglas Fairbanks was the guest of honor. The president, Mrs. Susanne Westford, greeted him with a happy speech of welcome, and he in turn entertained the members and guests with many amusing stories and anecdotes. Among those present were Mrs. John Gregg, Miss Betty Dodsworth, Mr. O. U. Parker, Dr. Cornelia Brown, and Mr. A. G. Valentine. Mrs. Lillian Shirley MacColloch was the chairman of reception. Monday, Aug. 7, literary day, with Mrs. Josephine H. Wehn as chairman.

MARIE CAHILL TO RETURN

Marie Cahill is likely to be seen in vaudeville shortly. M. S. Bentham is now endeavoring to induce the comedienne to appear at the Palace before she appears at the head of a production now being arranged.

ON THE RIALTO

If there is a niche in the Temple of Fame which overlooks the upper end of Manhattan from New York University it should be held in reserve for Magistrate Voorhees of Coney Island. Cause: There was a man at Coney who had a cornet. He made the same mistake that has been made by some others, trying to make a cornet give out music. His landlord at the behest of his roomers requested the cornetist to desist; the latter banged the landlord over the head with the infernal machine. Then the police. Next, the magistrate. The cornetist was held for felonious assault. That is where the magistrate made an error. The hold should have been made on the fact that the cornetist was caught with the goods. Just why a cornet ever was permitted to get mixed up in a band is as much of a mystery as the identity of the fellow who made a dent on Mr. Will. Patterson.

♠

A correspondent asks why we do not have any more big outdoor shows as we used to have, such as "Eldorado," "Nero," Pain's Fireworks, etc. What's the matter with some of the pictures we see on the screens? Let the dog alone.

♠

When the war is over the Rialto genius will move for a V. C. to be hung around the neck of one Magini, a tramp violinist, who did his turn at the Dublin Hippodrome. Somebody threw a copper on the stage while Magini was earning his money. When he was through Magini picked up the copper and said that if the gentleman who threw the coin would come round to his dressing-room and hand him 5s. he would put 15s. and send the pound to a fund for the purchase of cigarettes for the wounded boys in the Castle Hospital, before whom he had had the privilege of appearing. Immediately from all parts of the house money was showered on to the stage, and a substantial amount realized.

♠

Ed Wynn, principal comedian of "The Passing Show of 1916" at the Winter Garden, has just completed a book which he has named "Pitfalls of the Young." It deals with his experiences while acting with a repertoire company on tour. When sixteen years of age he joined the Thurber and Nasher Repertoire company and toured the West. The first line of this book, which will be published this Fall, is as follows: "I don't care, father, I want to be an actor."

♠

Now "Al" Herman, actor, purchases six lots at Hempstead Manor, L. I., and hires an architect to draw plans for a Colonial brick house. As soon as it is completed "Al" will possess and give a house warming. Get acquainted with "Al."

MISS TERRY FOR TWO-A-DAY

English Actress Returns to Vaudeville in Tabloid Shakespeare

Phyllis Neilson Terry will return to vaudeville at the Chicago Majestic on August 21. She has arranged an elaborate act as her contribution to the Shakespearean Tercentenary, with scenes from "Romeo and Juliet," "Othello" and other dramas of the Bard of Avon. Miss Terry will have a special supporting company and the production will be staged by Cyril King, who directed the Tree productions. Miss Terry's vaudeville tour, which is directed by M. S. Bentham, will be in the East. Following her variety season she will be seen with James K. Hackett.

FRANCES PRITCHARD FOR PALACE

Frances Pritchard, last seen at the Winter Garden, and in "Sybil," comes to the Palace on Monday for a week. Miss Pritchard's variety tour, directed by M. S. Bentham, will be limited to four weeks, after which she will be seen in a Shubert production. She has a startling series of dances, one of which is a new dance of the tropics just imported from Cuba. Miss Pritchard will have the assistance of the orchestra utilized at the Palace recently by the Kosloff Ballet Russe.

Louis Alberni has been re-engaged for his part, that of Signor Monti, in "Twin Beds," for next season.

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FAVERSHAM IN THE OPEN

Greek Drama In September on a Long Island Estate Near Oyster Bay

Mr. William Faversham, in a new version of the "Orestes" of Aeschelus, by Richard Le Gallienne, first rendition in America of Massenet's score composed for the Greek drama, will be seen early in September in an open air amphitheater on the estate of Mr. Roland B. Conklin, at Huntington, L. I., right in sight of Colonel Roosevelt's Oyster Bay home.

The amphitheater, which combines both the early Greek and Roman architecture, was recently completed, and it is Mr. Conklin's plan to give an entertainment unusual in character there each year. There will be one afternoon and one night performance of each production, and the proceeds will be given to some charitable organization.

The Massenet score was originally heard several years ago at the Comedie Francaise in connection with Leconte de Lisle's version of "Orestes." After Mr. Conklin and Mr. Faversham decided to present Mr. Le Gallienne's version of "Orestes," the matter of using the Massenet music was taken up by cable and after several weeks of negotiation was arranged.

The production will be on an elaborate scale. There will be five hundred persons in the ensemble, including the principals; a symphony orchestra of seventy-five, a chorus, and Greek dancers. Mr. Faversham will appear in the title-role, Julia Arthur will portray Clytemnestra, and Julie Opp will be the Cassandra. Negotiations with other stars are pending. In October Mr. Faversham will begin rehearsals in Shaw's "Getting Married."

Mr. Faversham will appear in the title-role. Julia Arthur will appear as Clytemnestra, and Julie Opp (Mrs. Faversham), who has recovered from her recent illness, will portray Cassandra. Other well-known players who will take part will be announced shortly. There will be an ensemble of five hundred persons, a symphony orchestra of seventy-five, and a chorus of Greek dancers.

EPIDEMIC HANDICAPS PLAYS

Companies Forced to Cancel Out-of-Town Dates Because of Quarantine Measures

The epidemic of infantile paralysis in New York is proving a great drawback to a number of attractions which employ children, and several companies which were trying out plays have been compelled to cancel their out-of-town dates on account of quarantine measures. A MIRROR correspondent at Stamford, Conn., reports that the growing list of cities quarantined against New York juveniles on account of the epidemic has forced a number of changes in the routes of the new plays now being tried out in the nearby cities preparatory to a New York run. In "Jane Clegg," which had its premiere at the Stamford Theater July 25 are two juvenile players, Charles Crumpton and Neville Westman. They have been refused admission to several of the cities where the company has been booked to play, and as a result the play was brought directly to New York and all future out-of-town bookings cancelled. The management declares that of the seven cities booked five have quarantined against New York, and the two children refused admittance. As a result no further engagements will be played until September, when the play comes to New York for an opening.

LONG ISLAND "COMMUNITY"

The Community Players of Richmond Hill, L. I., have issued a call for members to the organization. There are four classes of members, life, sustaining, subscribing, and active, the respective dues of which are $100, $25, $5, and $2. The players have established a community theater in Richmond Hill and during the coming year plan to make four public productions, each production to run for two or more nights. In addition to these performances there will be special performances of other plays, and lectures on various phases of the drama for members.

"THE MOVIE MAN"

"The Movie Man" will be one of the novel road shows next season. It is a three-act farce comedy satirizing the motion picture craze. In the second act they take a comedy picture on the stage, and in the third act show a short reel of the picture taken. There will be vaudeville numbers between the acts, so the auditor will see a regular play, vaudeville and a picture in the same show. The audience will certainly get their money's worth.

A YEAR OF "THE BOOMERANG"

First Anniversary of the Play at the Belasco House

David Belasco has kept together his well-balanced cast in "The Boomerang." The only member of the company to take a vacation is Miss Martha Hedman, who has been replaced temporarily by Miss Yvonne Garrick, the French comedienne. While Miss Garrick has not Miss Hedman's appeal to American audiences, many agree that she gives a more subtle interpretation to the role of the nurse in Winchell Smith and Victor Mapes's fine comedy. The piece is now in its twelfth month at the Belasco and early in August it will have had a solid year at the same house. During July and for the first week of August Mr. Belasco has put into effect the unique plan of giving week-ends to the players. No performances are given on Saturday afternoon and evening, which gives the cast the equivalent of three days away from the theater. Matinee performances are given on Tuesdays and Thursdays. Arthur Byron, Wallace Eddinger, Miss Ruth Shepley and others are in the company.

GEE WHIZ!

Theater Where Maximilian was Tried to Open —Carranza May be There

The New York *Herald* of July 24 printed the following Mexican cable: "The Iturbide Theater, in which Emperor Maximilian was tried by court martial and sentenced to death, will be reopened as the scene of the new constitutionalist congress about August 10. General Carranza and his Ministers, it is believed, will be at the provisional capital for the opening session. It is believed that Villa and his few supporters will be unable to break the iron circle of constitutionalist troops surrounding him in Durango. He probably will be taken by the forces despatched by General Maycotte, Governor of Durango, to effect his capture, dead or alive."

SMITH ON BACON, RE TUTHILL

Chief Justice of Chicago's Circuit Court Says Bench is No Literary Forum

Just to make the record complete we give place to the following from the Chicago *Tribune:*

Chief Justice Smith of the Circuit Court yesterday entered a formal decree vacating Judge Tuthill's famous ruling that Bacon was Shakespeare's author. Judge Smith said that courts should not be literary forums.

DREW AS LORD QUEX

B. Iden Payne will stage for John D. Williams a group of plays which will include "Major Pendennis," "Zack," "Silver Tongued Garside," and "The Gay Lord Quex," the latter to be revived for John Drew.

MILWAUKEE'S $4,000,000 IDEA

Milwaukee is to have a new theater, the Plankinton, and the total outlay will be $4,000,000. The theater itself will have a seating capacity of about 1,800 and will be surrounded by display rooms on three sides, together with shops some twenty-five feet deep. In the display room in front of and adjoining the lobby of the theater will be large glass show cases, some of them large enough to take in an automobile. Here dealers or merchants can exhibit their goods to theater crowds. An advertising scheme of this kind will be an innovation in Milwaukee. Mr. Harvey said that three large theater interests have already sought to obtain a lease on the theater, which will be used for vaudeville or by stock companies.

"GO TO IT" CAST

The list of principals engaged by F. Ray Comstock for his forthcoming musical comedy production at the Princess Theater, entitled "Go To It," now includes Miss Eva Fallon, Miss Laura Hamilton, Mr. Charles Judels, Mr. "Will" Archie, Miss Alice Hageman, and Mr. Percival Knight. The new offering has been written by Mr. John L. Golden and Mr. "Jack" Hazzard. It will have its premiere in September, and after a brief tour will reopen the Princess the first week in October.

B. S. Moss announces that he has enlarged his vaudeville and motion picture circuit by adding to it the Flatbush Theater, Flatbush and Church Avenues, Brooklyn.

Mr. Moss states that he intends to pursue the same policy in the Flatbush Theater as he does in his other houses—namely, continuous performances of pictures and vaudeville.

ACTORS' EQUITY ASS'N

A Case in Point Where a Member Sometimes Causes Most of the Trouble

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

Actors Equity Association

Mr. William H. Crane has written from San Francisco accepting a place on the Council. He said: "I wish to do all I can to help the association."

Some years ago a certain far famed comedian, who was at the time heading his own company, spoke to us of a wilful young woman who was causing much tongue wagging throughout the profession by her arrogant behavior as a featured member of another organization. "She's got a lot of stuff in her," said he, "and I agree with others who think she would make a good starring partner for me," but, he added with emphasis, "I should not think of trying to do business with her until she shall have gone out for herself once and got it in the neck. Then she might have some sense of co-operation."

The exasperating part of the A. E. A.'s labor comes when, as it happens occasionally, the officers or counsel are called upon to serve this kind of a member. A case in point has just occurred where one of our women made an unlucky, not to say unwise, engagement entirely of her own volition. The manager had to temporarily close, owing the entire company. He came directly to the A. E. A. and made a clean breast of his condition, and said he would pay the actors as soon as possible. Many people find it difficult to believe anything a bankrupt, though honest, debtor says. It was so with the woman member we have in mind. She was in straightened circumstances and commanded our sympathy. For that reason, despite the sums due the rest of the company, we pressed the manager so hard that after a week or two of desperate trial, he succeeded in borrowing the amount we had urged him to get for her relief. He gave it to us, and promised to take care of the balance due as soon as possible. We hastened to pay the money to the woman member, and tell her the manager's promise. Then we awaited the time when, from his statement to us, it would be reasonable to expect the payment in full. This was not enough for the member we took such pains to serve. She engaged two attorneys to punish the debtor. As soon as he reached the point we had looked forward to, these attorneys, knowing less than their client, if possible, where equity lies in theatrical circumstances, undertook to collect a sum in excess of what the manager claimed his books showed to be owing. The manager stood ready to settle and tendered a payment in full through the A. E. A. The woman member left the matter to her outside attorneys, who became incensed because the tender of payment had been made to the A. E. A. instead of to them. They refused to confer with the manager and check up their client's statement with his books, and upon a threat that they would attach him during a performance, he was induced to pay them a sum of money of upwards of $30 more than he claimed to be the amount of the debt. All the time the association stood ready to see that the woman member should be paid every cent that was due her. Her action is not consistent with members in the association.

Some managers are using our contracts and placing their names in the caption thereof in conjunction with the words, "arranged by the Actors' Equity Association." The main thing is to secure the use of the contracts—that is what counts.

A New York producing manager writes us: "Should the actors' affiliation with the American Federation of Labor completed and a fixed contract adopted, I should be very happy because the union would be, in a way, a party to the contract and form rules and regulations for us, thereby relieving individual managers or actors of a great deal of work and moral responsibility."

Frank Howe, Jr.

PLAYS

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Pictorial News

ARNOLD DALY

NOTES

Earl Carroll, who wrote the lyrics and score of "So Long Letty" and "Canary Cottage" for Oliver Morosco in Los Angeles, has completed two songs, "Cross Your Fingers" and "I'm the Meal Ticket for the Family," which Frederic McKay has accepted for Blanche Ring's use in "Broadway and Buttermilk."

June Roberts, the little dancer, who recently won so much praise by her work with the World Dancers, and who is now one of the features of that act, has been offered an engagement for the next Shubert Winter Garden production.

Emily Ann Wellman started rehearsals, Monday, July 17, in a new play, entitled "The Guilty Man." Miss Wellman will play the lead.

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AUGUST PLAYS IN NEW YORK

August 1, first time here, at the Cohan Theater, David Belasco's "Seven Chances," by Rio Cooper Megrue. In the cast, Frank Craven, Otto Kruger, Hayward Ginn, Charles Brokate, Rowland Lee, Harry Leighton, Allan Thomas, Carroll McComas, Anne Meredith, Marion Abbott, Helen MacKeller, Florence Deshon, Alice Carroll, Lillian Spencer, Emily Callaway, and Beverly West.

Aug. 7, at Maxine Elliott Theater, "Broadway and Buttermilk," in which Blanche Ring and Ben Teal will be seen.

Aug. 7. "Cheating Cheaters," at the Eltinge.

Aug. 8, afternoon, Actors' Fund Day, "The Stampede" at the Sheepshead Bay Speedway. Part of the proceeds will go to the fund's $1,000,000 endowment. In "The Stampede" cowboys and cowgirls from the West will give a performance novel to New York.

Aug. 9, A. H. Woods will present "Cheating Cheaters," a four-act play by Max Marcin, at the Eltinge Theater. Majorie Rambeau, Cyril Keightley, William Morris, Robert McWade, Anne Sutherland and others will be in the cast.

Aug. 10.—"The Belle of Trouville," a new musical comedy, in which Madame Chapine will appear in the leading role, will open at the Thirty-ninth Street Theater. The libretto is by Benjamin Gilbert, and the music and lyrics are by Frederick Herndeen. Mr. Gilbert writes fiction for magazines, and Mr. Herndeen's other work, "The Elopers," was produced at the La Salle Theater, Chicago, three years ago.

Aug. 12, Raymond Hitchcock, returning from London for a short stay, will appear as Lord Playne in "Betty."

Aug. 14, two plays, "The Brazilian Honeymoon," and "Please Help Emily." The former at the Forty-fourth Street and the latter at the Lyceum. "The Brazilian Honeymoon" is a musical comedy from the German "Die Schone Schwedin" of Julius Brammer and Alfred Grunwald. It has been adapted for America by Edgar Smith and Matthew Woodward. Ann Murdock will be featured in "Please Help Emily," a comedy originally produced in London. This will be Charles Frohman's first production of the season.

Aug. 14. "His Bridal Night," at the Republic (Woods production).

Aug. 21. "The Happy Ending," Arthur Hopkins comedy, at the Shubert.

Aug. 21, Arthur Hopkins in an elaborate phantasy, "The Happy Ending," at the Shubert.

Aug. 23. "The Guilty Man" (Woods) probably at the Republic.

Empire (date not agreed upon). Julia Sanderson and Donald Brian, and Joseph Cawthorne in revival of "Sybil."

"Katinka" will be revived at the Lyric this month, and Miss May Thompson, who recently underwent an operation at the Polyclinic Hospital, will again be in the cast.

"For Value Received," Miss Ethel Clifton's play, which was produced in San Francisco, Cal., last month with Miss Florence Reed and Malcolm Williams in the leading roles, will be played this month with Miss Clifton herself in the chief feminine part.

William Harris, Jr., presented at the Broadway Theater, Long Branch, July 24, "A Delicate Situation," a comedy by Grant Stewart and Robert Baker. The company includes Cyril Scott, Fay Bainter, Henry Vogel, Wallace Worsley, the Misses Ethel Intropidi, Jane Meredith and Elizabeth Hunt and others. New York will see the play soon.

COMING AND GOING

Nick Sudelo has been engaged by A. H. Woods for "Her Market Value."

"Blood Will Tell," by Otto Hauerbech, produced last week at Asbury Park, N. J., by H. H. Frazee, will be seen shortly in Chicago. Henry Kolker is the star.

Sir Rider Haggard sailed from New York Sunday, July 23, on the S.S. St. Louis, for Liverpool.

Mr. and Mrs. Otis Skinner and daughter will remain at Hot Springs, Va.

There are a number of prominent Thespians and singers among the New York National Guard regiments on the border. W. T. Morgan, with Fiske O'Hara last season, has the distinction of being the first of the actors to go to the front. He is now on the border with the 71st regiment, attached to Company I. Terry McGovern is also a member of this company.

Norman Selby (Kid McCoy) is likewise a member of the 71st.

Captain Rupert Hughes of the 69th has been digging trenches up at Camp Whitman ever since his outfit marched away for "the war."

Mrs. Thomas Whiffen is in San Francisco and the papers are adding to their value by printing many of her reminiscences.

Frank Beckman, well known to all theatergoers of the Quaker City through his connection with the Grand Opera House, is at Atlantic City for his customary vacation and is enjoying every moment of his stay.

Francis X. Hope, general manager for George M. Cohan, is having his first real vacation in ten years and is spending the time roughing it at his cottage in Chelsea, N. J. His principal amusements are bathing, playing with Frank Hope, Jr., who is now seven months old, and forgetting all about the theatrical business.

Harry Talze, treasurer of the Garrick Theater, Philadelphia, is spending the Summer at his bungalow at Somers Point.

James Lackeye, formerly a well-known theatrical star but now a moving picture celebrity, is resting up at Atlantic City, and states that he will go back on the speaking stage next season.

Frank Dumont is so busy reorganizing Dumont's Minstrels prior to their opening in August, that he can only take his vacation one day at a time. The company next season will be a brand new one, with the exception of Eddie Cassady, Bennie Franklin, Vic Richards, and Alf Gibson.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

MAY BUCKLEY'S CIVIC THEATER

How May Buckley captured Cleveland, Ohio, and put it in a stock frame is an interesting story. Any community that is studying the problem of a community theater will be rewarded by reading what follows:

Miss Buckley has been for some time the force of the Colonial Stock company in Cleveland. She is now interested in establishing a civic playhouse in that city. She studied the problem of the endowment of the Northampton Municipal Theater, which is the great success in that line, as it is the pride of Northampton. She has presented the scheme to Cleveland in a way which is liable to bear fruit at an early day. She has talked it, written about it and acted it. She is not impelled in the part she is taking by any personal desire, but for her love of the project and for her love of Cleveland, and Cleveland has evinced its appreciation of the scheme because of its liking for Miss Buckley's personality and its liking for her professional ability. Miss Buckley said the other day: "I will chip in my money for the great cause if Cleveland will. And I will keep the name of the actor, May Buckley, out of the transaction. If millionaires can give their money and expect as little publicity as May Buckley the actor they are invited to make a start. It is the importance of the idea, and not money or the chances for a life-long engagement in a permanent stock company, that I look at."

Miss Buckley has been on the stage for, maybe, a good half of her life. She began as a precocious amateur. She played juvenile parts until "The Manxman" gave her a chance to play grown-ups. She did not fumble the opportunity. She is the heroine of many a big Broadway production. Of late years, maybe five or six, she has chosen stock to the hardness, the wear and tear of the Broadway mill, a mill that must turn out a new production every hour.

Miss Buckley and Ethel Barrymore are chums and have been for years. She played in John Drew's company, and with Wright Lorimer, and others. As an evidence of her popularity in Cleveland, the *Plain Dealer* printed a whole page about her July 23. And it wasn't a press write-up, either, just a whole-hearted article, with pictures of her from girlhood up. When Cleveland builds its Civic Theater, May Buckley will be its patron saint.

PINK SILK SOUVENIR ADIEU

SYRACUSE, N. Y. (*Special*).—The Knickerbocker Players at the Empire presented their 100th performance and began their last week when they staged "Believe Me, Xantippe," Monday evening, July 24. It is with a deep regret that we see these players leave as they have proved to be, both by consensus of opinion and box receipts, the most popular set of stock players which have ever appeared in Syracuse. The play itself, seen for the first time here was very enjoyable. Mr. Wilcox, playing a lighter role than usual, outdid himself; Miss Gombel was a charming Dolly Kamman. Charles Mather, Thomas V. Emory, Robert Lowe, Elmer H. Brown, Halbert Brown, Harry Andre, besides the principal, took the male roles. Jane Warrington, Mrs. Adelaide Hibbard and Coralinn Waide assisted Miss Gombel in the feminine parts. Dewitt Newing managed the play and Max Von Metzel was the stage director.

Pink silk souvenir programmes printed in blue, containing pictures of Mr. Wilcox and Miss Gombel were presented to each member of the audience.

FREDERICK E. NORTON.

NORMAN HACKETT COMING EAST

SEATTLE (*Special*).—At the Orpheum, the Wilkes Players in "A Gentleman of Leisure," July 16-22, amused and entertained audiences ranging from medium to large. Norman Hackett in the title role invested the part with skill, ease and finish. George Rand scored as Sir Spencer Dreever, and William C. Walsh gave a clever portrayal in the role of "Spike" Mullins. The rest of the support was adequate. In the cast were Phoebe Hunt, Fanchon Everhart, Monti Collins, Neil McKinnon and others, who contributed to the fun and enjoyment. Same company in "Elevating a Husband," July 23-29.

Norman Hackett, who is about to leave for the East, will be succeeded by J. Anthony Smythe as leading man. Since last March, when the Wilkes Stock company made its appearance here, Mr. Hackett has been steadily adding to his popularity by reason of the quality of his work, insomuch that he may be considered as a Seattle favorite.

BENJAMIN F. MESSERVEY.

KELLY-BRENNAN LANSING

LANSING, MICH. (*Special*).—The Kelly-Brennan Dramatic company, week July 24. Francis Kelly is the leading man and is a stock favorite here. Plaza, July 23: Georgia Bernard and Stuart Holmes in "The Sins of Men." Orpheum, July 23: William S. Hart in "The Aryan"; Napoleon and Sally in "It Doesn't Pay."

LEOLA A. SPENCER.

WILKES-BARRE TOP NOTCH

WILKES-BARRE, Pa. (*Special*).—Week of July 17, "Polly of the Circus," to big business; splendid production, well staged. Miss Ann O'Day as Polly was winsome and scored heavy. Alfred Swenson as Rev. Douglass was all that could be desired. Harry E. McKee as Toby gave a finished performance of this part. Wm. Blake as Jim was very good, Russell Filmore as Deacon Elverson was very funny and kept the house in laughter. Mr. Primrose was a true type of the circus manager Barker. Royal Stout as Deacon Strong was also good. Master Jack McKee made a fine Willie. Miss Nann Brenard as Miss Perkins gave a splendid performance of this part; she scored big. Miss Grace Fox was an ideal Mandy and Henry Oehler was a true Hasty Jones; this is one of his best bits of work with this company. Miss Hodgkins, Miss Palmer, Miss Rutherford and Miss Smilie were all good. The Flying Dawns added a fitting touch to the circus scene, with horses, ponies and dogs, and Bare made it a great effect. In spite of hot weather this company is playing to banner business. Credit is due Manager J. J. Galvin. Karl Amend painted a wonderful circus drop for the last act and it was most realistic. Week of July 24, "The Angelus."

GUS FOGLEMAN.

"JOHNNY JONES" IN ELMIRA

ELMIRA, N. Y. (*Special*).—Bobby Woolsey in the title role was the bright particular star of the Rorick's Opera company's splendid production of "Little Johnny Jones" at Rorick's Theater, July 24-29; large business. It was an old role for the popular young comedian and he played it to perfection. Maude Gray made a captivating Goldie Gates and sang in excellent voice. Leona Stephens was a tremendous hit as Flora Belle Fly and did her best work of the season. Alice Hills pleased greatly as Mrs. Kenworth, Fred Emerson did credit to the part of Whitney Wilson and William Naughton was an adequate Henry Hapwood. Others seen to advantage were Albert Pellaton, Leonard Hollister, Jack Holden, Grace Lang, Ernest Geyer, Edwin Pierce, Thomas Fairclough and Clyde Marsh. The chorus was sprightly and tuneful and the settings attractive, the whole production reflecting great credit on Director Charles Jones and Musical Director George Lyding.

Maude Gray, who has done splendid work as the prima donna of the Rorick's Opera company since the opening of the season, retired July 29, to prepare for her fall season. She was succeeded by Irene Grange.

J. MAXWELL BEERS.

MISS MINNA GOMBEL,

A Graduate of Stock, Recently Married, Now in "My Lady's Garter."

Miss Minna Gombel, who will have a leading part in "My Lady's Garter" when that play is produced at Booth's Theater in New York, found herself in stock. In a recent issue of THE MIRROR appeared the following notice, which is appropriate in this connection:

"A romance covering a period of five years in which Miss Minna Gombel, leading lady of the Knickerbocker Players, Syracuse, N. Y., and Howard C. Rumsey, general manager of the American Play Company, were the principals, culminated happily in Baltimore, Md., Sunday, July 2, at the home of the bride's parents. Though the engagement had been announced some time previous, and the wedding originally planned to take place at the close of the present stock season at the Empire Theater here, the serious illness of Miss Gombel's father, Dr. William Gombel, of Baltimore, hastened the event. Fearing that he was sinking fast, Dr. Gombel sent an urgent message urging that the ceremony be celebrated at once. Miss Gombel left for Baltimore, June 26, and was joined there by her fiance. The wedding took place Sunday, in the presence of immediate relatives of the bride. The Rev. M. L. Zimmerman, of the Christ English Lutheran Church, officiated. Mr. and Mrs. Rumsey left Baltimore Sunday afternoon for Syracuse."

COLONIAL, PITTSFIELD, MASS.

PITTSFIELD, Mass. (*Special*).—"The Blindness of Virtue" as presented by the Colonial Players week July 24, failed decidedly to come up to the standard set by their previous work. The acting, direction and stage setting fell below par. Mr. William Sullivan as the Hon. Archibald Graham at no time was convincing. It was a pity that the play should have been chosen for his farwell week; for though he has not achieved that success called popularity during his engagement in Pittsfield, he has been a hard, consistent worker, and is a clever actor and his work has been appreciated.

Miss Ruth Gates, of all those who were mis-cast, seemed to get out of the part of Effie Pemberton as much as possible under the conditions. Lois Bolton was cast as Mary Ann. She held her audience through some rather tricky scenes. Hers was a clean cut performance, one of the few redeeming features of the entire evening. Cookie played capitally by Marie Reels, and Collins by Mr. Wilmer Bentley, were delightful.

As the Rev. Mr. Harry Pemberton, Hal Castle gave a very weak performance, and at no time touched the situations offered by the part. His scenes with Miss Natalie Perry was extremely poor.

L. ARNOLD EDIE.

ALBEE CO. IN PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Albee Players presented "Potash and Perlmutter." Burton Churchill as Potash and Minor Watson as Perlmutter scored heavily, keeping the audience in an uproar; Ralph Remley gave an excellent portrayal of Pasinsky; Eugene Revere made a breezy salesman; Friles Unger, a new comer, was pleasing as Boris; Sydney Shields was winsome and attractive as Miss Goldman; Ida Stanhope as Miss Cohen handled a small role in her usual pleasing manner. Nila Mac was pretty and loveable as Irene Potash; Helen Reimer's make-up as Mrs. Potash was excellent; others in the cast were Lawrence Evart, Francis Hornstein, Lora Rogers, J. H. Doyle, Stuart Beebe, Francis Kent, Malcolm Arthur, Imogene Noble. The houses, not withstanding the extreme hot weather, were crowded. July 31, "Never Say Die."

GEO. S. APPLEGATE.

A. C. Winn made a flying trip to Baltimore last week to personally superintend the first rehearsals of the new Colored Stock company, which opens at the Colonial Theater in that city next week. The first production will be the "Bishop's Carriage."

HELLO, BROOKLYN MANAGERS!

The cry of Brooklyn theatergoers for a revival of stock plays and their tears for the favorites of other times continues. From time to time lamentations have been sent to THE MIRROR and have appeared in type. The letter last week from Mr. Alton Schiller has met with favorable responses from several readers across the bridge. The following from Mrs. A. C., of Larchmont, who asks that her name may not be used, is a sample of the communications received:

As a subscriber, I thank you for the space accorded to the complete, concise and to the point letter, written my Mr. Alton Schiller in your last issue regarding the "unpardonable blunder" in closing the Crescent Theater, and scattering a band of the most efficient stock players since the days of the old Lyceum, Herbert Kelsey, Eme Shannon, etc. Mr. Schiller has so compitely, cleverly and appropriately covered the subject that there is nothing to add—every word is a sermon—but the managers(!) who are all so interested in what the people want (?) seem to deafen their ears to the clamoring of Brooklyn's lovers of the drama, for the return of the original stock company headed by George Alison and Leah Winslow—two of the very best. Would that Mr. Schiller's letter could hang in large type in the office of each manager, lest they forget to be convinced of what the Brooklyn people have for two years so strenuously demanded—in vain. Here is one earnest response of a New Yorker, patron of the past, and I am sure there will be many others if this Schiller letter with its *R. O. V. P.* meets their eye.

Here is another appeal:

Having read Mr. Schiller's letter in the last copy of THE MIRROR, I wish to say that I feel exactly the same about the matter. Why can't we have at least one good stock company in Brooklyn with Miss Leah Winslow and Mr. and Mrs. Alison as members?

MISS GRACE FERCHLAND.

"WRONG MR. WRIGHT" ALL RIGHT

FALL RIVER, MASS. (*Special*).—Lincoln Park Theater, the James P. Lee Musical Comedy company presented for the first time on any stage a new comedy entitled "The Wrong Mr. Wright," week July 24-29. No musical comedy better adapted for Summer production could have been selected. Additional interest is attached to the production because its scenes are laid in Fall River and the principal characters are supposed to hail from Fall River and New Bedford. "The Wrong Mr. Wright" is an absolute cure for the blues. Jimmie Lee, who takes the part of John Wright of Fall River, scores another success as gloom-chaser, with Tommy Burns and Lew Mathews running a close race for second honors. Nat Wentworth, the leading man, added greatly to his popularity in the role of Tom Blair, a young medical student. Miss Madeline Lee essays the role of Lillian Tussel, a comic opera singer, and Miss Phyllis Eltis who is rapidly becoming a favorite with the Park audiences is seen as Beatrice Stone, a New Bedford girl; good chorus, well staked, large attendance.

BIJOU: Gertrude Dion Magill, M. E. Ryan and Harry La Cour, late of the John Meehan Players, and all strong local favorites, were the feature of a good bill July 24-29. Miss Magill and company presented a new one-act comedy, "O. U. Steve" and scored one of the big hits of the season. Mr. La Cour, who was the most popular member of the Meehan Players, during their short stock engagement at the Savoy, was given a big reception on his appearance. Miss Magill and Mr. Ryan were also well remembered. John Neff and Girl Alma Gray and Jack Manville, Niblo and Nugent, Johnny Singer and Dobbs, Charlie Chaplin in "The Vagabond," Theda Bara in "East Lynne" and "Mysteries of Myra" to large attendance.

SAVOY, closed, will soon open with "Where Are My Children?"

W. F. GEE.

BLEECKER PLAYERS CLOSE

ALBANY, N. Y. (*Special*).—The Bleecker Stock Players closed a highly successful Summer engagement of thirteen weeks at Harmanus Bleecker Hall July 24-29, appearing in Sol Smith Russell's "Peaceful Valley." Edward Everett Horton gave a notably pleasing characterization of the part of Hosea Howe which was handled throughout with the usual skill displayed by this capable leading man. Miss Sue MacManamy had the appealing role of Virgie Rand, and was seen to splendid advantage. Grace Hayle was the wronged sister, and Earl D. Dwire portrayed the villain. Doris Moore and Howard Shoppe played the youthful lovers. Others in the well balanced cast were Frances Murdock, Frank Jamison, Jerome Kennedy, and Jack Mathews. Despite the fact that the Bleecker Players were a new stock organization they won an immediate success upon the opening of their engagement in this city and continued to add to their popularity as the season advanced and it safely may be said the productions offered equalled in excellence those of any stock company ever appearing at a local theater.

GEO. W. HERRICK.

CARL JACKSON,
Popular Young Stock Actor Whose Portrayals Pleased the Playgoers of Hartford, Conn.

Carl T. Jackson is second leading man with the Poli Players, Hartford, Conn., and during the previous season was with the Hyperion Players in New Haven. Incidentally Mr. Jackson is a very popular member of the company, largely because of the sincerity of his portrayals. Mr. Jackson was formerly with A. H. Woods and played under his management for five years. He was three years with the Wilmer & Vincent Stock companies at Utica, N. Y., and Reading, Pa., and has also appeared in "The Common Law," "The Gentleman from Mississippi" and in other well known plays. This is his second season with Poli. Mr. Jackson is without doubt one of the most capable actors now appearing in stock work and his many friends in Hartford trust that he will remain in their city.

SEYMOUR WEMYSS SMITH.

SURPRISE AT SCRANTON

SCRANTON, *Pa.* (*Special*).—"When We Were Twenty-One" was one of the attractions at the Poli, week of July 24, and the other one was the return of Walter P. Richardson, an old favorite in this city. That he was not forgotten was shown by the warm and enthusiastic reception given him on his first appearance. So insistent was the applause that he was compelled to give a little speech during the play. Mr. Richardson comes to Scranton after a most successful season in New York, and has back of him a career of which few stock actors can boast. As Richard Carewe, he surprised his friends with his clever acting and unusual versatility, handling the intense situations in a masterly manner and winning general approbation. Bertha Mann, the new leading lady, was also given a warm welcome, and as Phyllis, became an instant favorite. Her stage technique is perfect, and her acting evoked many warm encomiums. Miss Mann and Mr. Richardson work together in perfect harmony and a great success is predicted for their stay at the Poli. Arthur Buchanan as Waddles, Henry Carlton as The Soldier Man, and Edouard D'Oize as the Doctor performed their respective parts in a very satisfactory manner. Stewart E. Wilson as the Imp made the part stand out, scoring another brilliant success. Others who merit special mention are James Brennan, Kerwin Wilkinson, Lilyan Bunn, Lucille Becket, Edith Winchester and Helen Gillingwater. The staging was up to the usual high standard and the scenery was beautiful. "Sham," week of July 31.

The many friends of Gus Forbes and Mae Desmond will deeply regret their departure, yet that regret is tempered by the two brilliant stars who succeed them, Bertha Mann and Walter P. Richardson.

C. B. DERMAN.

AMERICAN GIRL IN AUSTRALIA

Miss Helen Le Cain (Mrs. Charles W. Sears), a Washington, D. C., woman—almost a girl, for she is still in her twenties—is the leading woman of the Fuller and Marlow Musical Stock company in Sydney, Australia. Miss Le Cain was graduated from St. Cecilia's Academy in this city about eight years ago. She then studied in New York for a time and became a member of the "Top o' the World" company. Since her first venture in musical comedy she has been with a number of musical comedy and light opera companies, playing frequently in this city.

For the last year, before joining the Fuller and Marlow company, she was a member of a San Francisco stock organization. Her husband is manager of the Columbia Theater in that city.

LEWIS—OLGA WORTH IN TEXAS

DALLAS, Texas (*Special*).—Gene Lewis-Olga Worth and their own company are in their eighth week at Cycle Park, Dallas, playing to the biggest business ever known at that popular park. "Within the Law" was a turn-away the first half of week July 10. The first half of week 17 "Three Weeks" is being offered, the play in which Mr. Lewis played the roll of "Paul" in the road production an entire season. Next week for three days, "The Trail of the Lonesome Pine" will be the attraction. This piece was Miss Worth's vehicle for thirty weeks last season. Underlined for early production are "The Blindness of Virtue," "Officer 666," "The Road to Happiness."

Who, Where, What, in Stock

A stock company of fourteen members has been selected by Joseph H. Gilday, manager of the Willis Wood Theater, to make its bow to Kansas City audiences. Part of the repertoire of the company will be, "The Song of Songs," "Along Came Ruth," "The Eternal Magdalen," "The Bluebird" for Christmas week, and a grand revival of "The Crisis" for Thanksgiving week. Mr. Gilday intends also to revive a number of the most popular Hoyt comedies. The top price for the seats will be 75 cents, with 50 cents for the last nine rows downstairs. The prices for the balconies will be 35 and 25 cents. Popular matinees Thursday and Saturday will bring the top price of 50 cents with plenty of 35 cent seats downstairs, a few in the balcony and the balance 25 cents.

Following are the people engaged for next season in support of Otis Oliver, opening the regular season Sept. 3: Jack Doyle, J. Hammond, James M. Johnson, R. W. King, Harry Wallace, Jack Robertson, H. Henry, Miss Lillian Desmond, Miss Bonnie Beck, Lelia Hill, Grace Burke, and Maud Henry. Several of the company have engaged cottages at South Haven, Mich.

BEAUTY AND VOICE IN ST. LOUIS

ST. LOUIS, Mo. (*Special*).—The weather here makes swimming pools the best sort of entertainment. The Park Theater had a big week with its Revue week, July 22, but this week business has not been so good. The revival of "The Firefly" is well staged and it deserved a greater response from the public. Florence Mackey makes a beautiful and fascinating Nina, and in spite of the fact that she the perfect opposite of little Trentini, makes a fine impression. She sings the rather difficult music with discretion and her splendid natural voice has been the topic of the reviewers in every paper in St. Louis. Miss Mackey promises to become a great favorite at the Park. She is already spoken of as the handsomest prima donna seen her since the days of the statuesque blond charms of Maude Lillian Berri. The other members of the troop shine in good parts and Sarah Edwards, Carl Gantvoorth and Carl Haydn have been the subjects of special congratulations. Current week, "The Bohemian Girl," is underlined. The selection of this opera is a special tribute to Carl Gantvoorth who closes his engagement shortly to return to New York for preparation for this Fall work under Savage direction. It is no more than fair to Gantvoorth to say that the following he has established here during his short stay is nothing short of marvellous. His voice, manner, physique, training and histronic ability make him a most pleasing light baritone singer.

After the "Bo-Girl," the present plans of the Park management is to stage another review in which Director Fred Bishop and Roger Gray are to collaborate, with help, advice and suggestions from Billy Kent, Miss Mackey and Sarah Edwards. The offering will first see the light Monday, August 7th.

Mr. Wm. J. Flynn, general manager of the Park-Shenandoah combination will visit New York within a short time to make arrangements for the Fall and Winter seasons at those two popular houses.

HAGERMAN, JR.

NOTABLE GALAXY AT ROCHESTER

ROCHESTER, N. Y. (*Special*).—"The House Next Door" was the offering of the Temple Players week July 24, with Carl Anthony and Miss Grace Huff in prominent roles. Mr. Anthony was the crabbed yet dignified Englishman to perfection, while Miss Huff made the role of the daughter vivid by her restraint. Forrest Orr was Cecil and Miss Eddie Boyd was Esther, the two playing together in an intelligent and sympathetic manner. Ralph Locke had the small role of Adrian, but did that little well. Mr. Locke is a popular member of the company and always gives a performance which wins him new friends. Robert McClung as Lewis also deserves credit for his clever characterizations. Robert Homans, Teresa Dale, and Georgia Woorthorpe were the other players. The settings of this company are always perfect in detail. Business is rather low on account of intensely warm weather of the last few weeks. Week July 31 "Within the Law."

Avon: Vaughan Glaser presented Jerry week July 24, with Fay Courteney in the title role. Bessie MacAllister as Joan and Edward Ewald, substituting at the last moment for Frederic Kerby, won favor by their capable playing. Both Mr. Glaser and Miss Courteney were especially successful with their roles. Miss Courteney being very attractive as the mischievous Jerry. Other players were Walter Renfort, William F. Powell, and Leroy Bevington. Mr. Renfort is stage manager, Arnold Englander scenic artist, and W. D. MacDonaly is manager for Mr. Glaser. Week July 31 "Along Came Ruth," for the first time in Rochester. Thomas Emory, who was with the Manhattan Players for their first three seasons at the Lyceum, joined the company.

Ben Greet Players: The Ben Greet Players gave a very excellent presentation of "A Comedy of Errors" at the Oak Hill Country Club July 25, with the following players: Victor Beecroft, George B. Hare, Elsie Herndon Kearns, Doris Smith, Jessamine Newcomb, H. F. Joyner, George Carlton Somnes, Lowden Adams, Lila Bell Frost, J. Lucy Butler, Edwin Cushman, Richard H. Lace, Eugene L. Woodin, Bertram Hauauer and Henry Willis. "Where Are My Children?" was held over for the second week at the Gordon July 24.

LEFFINGWELL.

MAKING GOOD IN MILWAUKEE

MILWAUKEE (*Special*).—One week after the Empress has closed its doors for the season the Gayety opens and presents the first performance of its 1916-17 season to the public. Burlesque fans attended the first performance of the new season and the house opened to a good attendance. J. W. Whitehead continues as manager.

"The Little Girl Next Door" has secured an extended engagement at the Orpheum and is now playing its second week to good houses. The Majestic is playing "The Fathers of Men."

The Alhambra, playing the Paramount programme, is this week, July 24, showing Mae Murray in "The Dream Girl" in addition to Paramount Pictographs and the *Milwaukee Journal* News Weekly.

The Crystal continues Summer vaudeville without a break and plays to good houses in spite of the heat, which has rather stopped down the attendance to even the movies.

The New Palace is nearing completion and will shortly open with vaudeville.

J. A. KISS.

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FOR SYLVAN THEATER

Col. Harts Working on Project to Give Washington People Open-Air Plays

(*Washington Star, July 19.*)

That Washington is about to secure a sylvan theater in the Washington Monument grounds for free plays for the people is the belief in drama circles of the city following a statement of Col. W. W. Harts, officer in charge of public buildings and grounds. He declared he is in favor of the project and is now having plans for the proposed theater drawn. It is expected that the project can be completed by the early Fall, so that plays may be given at that time.

When the matter was first brought to Col. Harts's attention some weeks ago by Mrs. Christian Hemmick and Mrs. R. D. Shepherd, known on the stage as Odette Tyler, following the Shakespeare tercentenary celebration, it was pointed out that the performance given at that time, when more than 10,000 people, it is estimated, saw the productions, proved conclusively that there was a big need for such a sylvan theater as proposed.

Mrs. Hemmick and Mrs. Shepherd motored over the proposed site with Col. Harts, and he promised to take the matter up in as short a time as possible.

Col. Harts pointed out that he has told Mrs. Hemmick and Mrs. Shepherd that he believes the proposed theater should have at least six plays given during the Spring, Summer and Fall. During the Summer, he says, there could possibly be two plays given during each month.

For the proposed Shakespearean plays in the Summer and Fall both Mr. and Mrs Shepherd have volunteered to give their efforts.

Mrs. Glenna Smith Tinnin, of the Florence Fleming Noyes School of Rhythmic Dancing, it is understood, has also given her indorsement of the project in hand and will aid in the work.

Representatives of the Drama League of America are also said to be interested, as is the players' group, of which Mrs. Hemmick is the president.

Various organizations of the high schools which from time to time give dramatic productions are to be interested in the effort for the plays, and the leaders in charge of the work to make the proposed theater a thorough success plan shortly to present the matter to Rev. Dr. John Van Schaick, president of the Board of Education, to enlist his support.

Mr. R. D. MacLean, the distinguished Shakespearean actor, and Miss Odette Tyler will appear in the leading roles.

INSIDE AND OUT, KANSAS CITY

KANSAS CITY, MO. (*Special*). — Empress (Daniel McCoy, manager): In spite of the extremely hot weather business continues up to expectations at the Empress and the house will more than likely remain open all Summer. The feature act on the bill which opened July 20 was Hen Wise and his company of twenty colored stars in the "Bronze Revue." It is a musical comedy and minstrel show combined, and quite the attraction of the season. It having been necessary to turn hundreds away at every performance. The Musical Bensons furnish another headline entertainment. Their music is entirely classical and pleased the large audiences. The remainder of the bill included Earl Wright, a sensational barrel jumper, and Lee and Clemey, comedians, with Nebo, the singing monkey. A very good bill opened on Sunday, headline position being given Jeane Wentz and Georgia Oldham in "The Fair Co-eds," a musical comedy. Other pleasing offerings were the Tetsuwari Japs, four jugglers; Onetta, a premiere danseuse, who interprets classical and modern steps, and the Blackstone quartet of minstrels.

Electric Park (John McGuire, manager): The Heisen Follies continue their engagement to the entire satisfaction of the patrons of this park. Phillipini's Band concluded their engagement July 22, and Creatore's Band will be heard for the next five weeks. The current season promises to be the best the park has had in recent years.

Fairmount Park (Sam Benjamin, manager): Vaudeville has replaced the Flynn and McLaughlin revue and has roved a welcome change. All concessions report excellent business.

Willis Wood: Billie Burke in the "Gloria's Romance" serial continues; also Frank Keenan in "The Phantom."

Regent: "Virginia Pearson in "A Tortured Heart" and Lionel Barrymore in "The Quitter."

Royal: Mae Murray in "The Dream Girl"; also Hazel Dawn and Owen Moore in "Under Cover."

The Garden Theater at Thirteenth and McGee Streets, occupied last season by the Dubinsky Brothers' Stock company, has been purchased by Samuel Davidson, of Fort Worth, Texas, the consideration being $400,000. Announcement has been made that the theater has been leased for five years to the International Attractions Company, which will present medium-priced attractions here. JACK MCCLEERY.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—**Business at Keith's** has taken on increased tendency, and a fine bill was offered July 24-26. Jack McMahon, of this city, and Elphie Snowden and company had a high-class sketch that was immense. "The Married Ladies' Club" was a quintet of women singers in catchy songs. The Four Aitkens, clever roller skaters and contortionists; Lillian Gonne and Al. Livsey, song and dance; Billy and Dolly Dynes, song, dance and "cut-ups." The Triangle pictures have been cut out, as the features run too long. Comedy and topical films are now being used.

At Palisade Amusement Park the hot weather is a great magnet. The features July 24-30 were Three Mori Brothers, foot jugglers; the Demacos, flying rings; Three Arthurs, comedy tricycle; the Livingston Trio, bar act. Captain Sorcho's marine act is still a good card.

Henry W. Wolff, of this city, left here July 21 for Toronto, Ont., advance of the Beauty, Youth and Folly company. WALTER C. SMITH.

AISTON TO STAR MABELLE ESTELLE

Out of a score of applicants it has remained for Mabelle Estelle to attach herself as the star of "The Girl He Couldn't Buy," described as a melodramatic comedy in four acts, the work of Sumner Nichols, which will be sent on tour of the International Circuit under the management of Arthur C. Aiston. Rehearsals are scheduled to take place this week and the opening will occur out of town on Labor Day.

CHICAGO

Musical Fairy Spectacle, Operetta and Film by Mrs. Carter H. Harrison and Others

CHICAGO, Aug. 3 (*Special*).—A new musical fairy spectacle, entitled "Prince Silverwings," has just been completed by Mrs. Carter H. Harrison, wife of the former Mayor of Chicago; L. Frank Baum, of "The Wizard of Oz" fame, and Dr. Hugo Felix, the celebrated Venetian music master, who composed "Pom-Pom." In all probability it will be produced in either Chicago or New York about Christmas time. The piece has been in preparation for nearly three years.

The operetta, which is founded on Mrs. Harrison's widely read fairy story of the same name, will be given an elaborate production, in connection with which a six-reel feature motion picture will be taken. And as the film company and the theatrical producers will share the expense, nothing will be spared to make the fairy play one of the most gorgeous offerings of modern times.

The motion picture and the operetta will be almost exactly alike. The same music will be used in connection with the film showing and even the vocal solos will be given by singers in the orchestra pit. The films will also be correctly colored so that none of the exquisite dissolving color effects will be lost.

It is more than likely that the film version and the play itself will open in the same city on the same date, at different theaters. The operetta will be a $2 attraction while the picture will be shown for $1.

The motion picture contracts will be let within ten days or two weeks, and as soon as that part is definitely settled, complete details in regard to the producers, opening date, etc., will be announced.

The music critics who have heard the score played over are loud in their praise, and all predict a tremendous hit for the new Harrison-Baum-Felix spectacle.

Entirely redecorated and refitted, the Imperial Theater, on Madison Street near Western Avenue, will reopen in August, again becoming the West Side home of the spoken drama. Traveling shows with a change of play each week will be the policy. This is the same policy that was inaugurated when the Imperial was first opened to the public five years ago. It is the policy that made the house the most successful in Chicago.

Mr. Frank A. P. Gazzolo and Mr. Ed W. Rowland, the original lessees of the Imperial, have resumed control of the house. The Imperial will be the only theater on the West Side playing traveling plays. There will be serious dramas, musical comedies, farce comedies and cartoon plays. They will be so divided that the theatergoers who attend the Imperial will get a wide variety of amusement.

Some of the attractions announced for the season of 1916-17 are "Peg o' My Heart," William A. Brady's Princess Theater success; "Sinners," Bickel and Watson, the comedians who have appeared in Ziegfeld's Follies for several seasons, in a new musical comedy; Miss Eugenie Blair, famous for her performance in "Madame X," in "The Eternal Magdalene"; a new play by Ralph Kettering called "Which One Shall I Marry"; E. E. Rose's two new plays, "My Mother's Rosary" and "The Little Girl That God Forgot"; the Drury Lane (London) success, "The Whip," with a real horse-race and railroad scene; new versions of the cartoon plays, "Bringing Up Father" and "Mutt and Jeff"; "The Heart of Dixie," a new Southern play; "Where the River Shannon Flows," an Irish drama; "The Curse of the World," a play dealing with the drink question; "The Natural Law," the Belasco Republic Theater (New York) success; Gracie Emmett in the farce comedy, "Mrs. Murphy's Second Husband"; "When It Comes Home," a serious drama; Joe Welch in a new play; Kate Elinore in a new musical comedy called "My Aunt from Utah"; Robert Louis Stevenson's "Treasure Island"; Harry Clay Blaney in a new comedy called "In Walked Jimmy"; Emma Bunting in a new play, the title of which is to be announced, and several other stars and many other plays.

There will be a season of forty weeks with forty new plays that are either new or have never been presented in Chicago at less than $2 prices. Popular prices will prevail during the season and seats will be on sale one week in advance.

Halton Powell has arrived in Chicago after summering at his home at Keokuk, Ia., and announces that he will have his headquarters in Chicago again this season. He had contemplated locating in New York, and may do so for season of 1917-18 if the International Circuit turns out successful.

Jack Hoskins, who has a couple of one-day-stand shows under canvas in the Northwest, is having good business, according to advices which reach Chicago. The Campbell New Orleans Minstrels, which is touring Texas, is also credited with a good business. The Gunnyan Dramatic company, under canvas, closes its season Sept. 30.

Lew Fields will open the regular season at the Garrick in "Step This Way."

"So Long, Letty," closed its long engagement at the Olympic last week. It ran twenty-four weeks. The gross receipts are said to have been $230,000.

"Mr. Lazarus" moved to the Garrick after six weeks at the Princess.

Harry J. Powers now has his office at the Illinois Theater, which is rather strange, as he maintained his office at Powers' for a period of twenty-five years. Mr. Powers will continue as general manager of the Powers and Blackstone, with Rollo Timponi as business manager of the Illinois and Edwin Wappler in a similar capacity at the Powers.

"Mlle. Pom-Pom" opens the Illinois season Sept. 3.

The Flake O'Hara company is rehearsing in Chicago and opens Aug. 20. The show has a week of one-night stands and then goes into Minneapolis and St. Paul for fair dates. Among the members of the company are J. P. Sullivan, William T. Sheenan, Helen Valley, Bess Sankey, Lisle Leigh, Lou Ripley, and J. E. Miller.

Rowland, Clifford and Gaitts are said to have postponed the opening of "In Old Kentucky" a week or so owing to the hot weather. The piece was scheduled to open Aug. 12.

E. E. MEREDITH.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP
NEW YORK

MIRROR'S LONDON LETTER

San Francisco Star Called Across the Atlantic—Bernhardt for New York and Other U. S. Cities, Will Speak English, First Time

BY BEVERLY BRUX.

LONDON, July 31 (*Special*).—Henry Miller, who is now a star at a San Francisco theater, has been engaged by George Alexander, a London theatrical manager, to create the stellar role of a new play to be produced in London Oct. 1. Miller will leave San Francisco in time to reach London and rehearse for two weeks prior to the premiere performance of the new production.

"A Little Bit of Bluff," which has been playing at the Criterion here for the last year, will be sent to New York about Aug. 12. It will be seen at Maxime Elliott's Theater, as has just been given out, although it was reported that the Thirty-ninth Street Theater would have it.

Of course you will know long before this reaches the MIRROR that Mme. Bernhardt, now in her seventy-second year, will return to you in the Fall. This is official. Mme. authorizes the announcement. And what will please everybody is the further announcement by Mme. that she will speak English on this tour—her first attempt in America. One is "Cathedrals," which she played in the trenches for the soldiers. She will come to London first and play a short engagement and then sail for New York in the last days of September. Her engagement in New York will be at the Knickerbocker Theater. She will have an orchestra of forty pieces, and one of her surprises for you will be a singer who will render the "Marseillaise" at each performance.

Louis Nethersole, the theatrical manager who is directing the engagement of Doris Keane, at the Lyric theater, London, writes that her success there in "Romance," the Edward Sheldon play, continues. On Friday, June 30, the three hundredth performance of the play in London was observed with a distribution of souvenirs. Nethersole is immensely proud of the achievement of such a run during war times and he has some interesting comment to make upon the situation generally as it affects the stage. In the course of his letter he says:

"It is some achievement for a foreigner to make such a record, especially in war time, and I for one am vastly proud of the young lady's feat. We hope, if her health will stand the strain, to run the piece right through the Summer without a break. I am quite sure that if the times were not so abnormal, it would be perfectly safe to predict that the play will be running at Christmas; but under the present circumstances, it is wise to be conservative in one's estimate of future prospects.

"We were fortunate in learning the other day that Mr. Owen Nares (the company's leading man) had been refused by the Military Tribunal for army service on account of delicate health. Many of the theaters will find it necessary to close for the duration of war, because of the difficulty in getting young actors. Every man of military age, and fit, has been pressed into the British army. Mr. A. E. Anson who plays Van Tuyl, has been obliged, after his long time, to resign his position, because the physicians have advised him that his delicate state of health will not permit his being in England for another Winter. I believe he is going to South Africa to recuperate."

IN CANADA

TORONTO (*Special*).—Royal Alexandra, July 24-29: "Tongues of Men," a very aptly named play, is being given a fine presentation by Robins Players this week. Frances Nellson scores heavily in Miss Crosman's role and Jerome Renner is splendid as the clergyman. Mr. Robins is in the background, but does his little bit very well. Helen Travis is at her best as the meddlesome member of St. Martin's. Mabel Gould, a local girl, made her first appearance with the the Players and sang her solo splendidly. Despite the torrid heat, business is good.

Hippodrome: The bill is good all through this week. "Revue De Luxe," Lillian Calvert, Williams-Gordon, and Eldridge and Barlow, all splendid; good attendance.

Loew's: Cleve Caswell, a fine xylophone player, and Little Caruso company head a goodly bill, with Paul Cunningham and Flo Bennett a close second. Nancy Fair, a rather clever impersonator, gets over; others good. Big attendance.

GEORGE M. DANTREE.

EDMONTON, ALTA. (*Special*).—L. M. Treffry, dramatic editor of the Edmonton *Journal*, and Mrs. Treffry, who under the name of Jane Neshfield played ingenue parts with the United Producing Company's Stock in Calgary and Edmonton last season, were seriously injured in a train wreck on the Michigan Central Railway at Michigan City, Mich., week July 20. The car in which they were travelling was completely demolished. They were returning from the Shriners' convention at Buffalo, where Mr. Treffry represented the *Journal*.

GEORGE FORBES.

MIXED LOT FROM SAN FRANCISCO

SAN FRANCISCO (*Special*).—A despatch from San Jose states that on July 22 Ed. Redmond purchased the lease on the Victory Theater at San Jose and settled the strike of stage hands which had tied up the house, forcing him to close his stock show in the middle of the week. He will open the Victory as a road show and stock theater. The lease was formerly held by F. A. Giesea, who once controlled a chain of California theaters.

Albert Baccrocco alleges that Elizabeth Pfeffernan, a movie actress, victimized him out of $3,800 cash and a diamond ring worth $280. She promised to marry him, he says, but failed, and fled with Frederick A. Palmer, whom she claims is responsible for her failure to marry Baccrocco. Palmer is said to be managing editor of the scenario department of the Vogue Film Company, of Hollywood. She is in jail and a warrant is out for Palmer's arrest.

Claire Rochester, at the Orpheum, appeared in the "Preparedness Parade" in costume as Statue of Liberty.

Mabel Wordig obtained a decree of divorce from Clarence Wordig, an actor, and by the same judge, on the same day, Grace Pettibone secured a similar decree from Arthur Pettibone, an actor.

Adele Blood has scored a big hit in "Innocent" at the Alcazar, so much so that it was continued a week from July 24. Forrest Stanley is her co-star.

Henry Miller at the Columbia is appearing as Stephen Ghent in a revival of "The Great Divide." It is a success.

The Cort, July 23, began the second big week of "Canary Cottage," Trixie Friganza being the particular star.

The Orpheum has a big card featuring Alexander Carr and company in "An April Shower."

The Empress has a sketch, "Birth Control," billed; it is not a moving picture. Baron H. S. De Malaussene is telling his experiences at Verdun. Pantages has again La Scala Sextet, Venetian Four, Five Foumonds, Goldberg's "Boobs," and Harry Breen, the nut.

A. T. BARNETT.

GERTRUDE QUINLAN OCTOBER BRIDE

Friends of Miss Gertrude Quinlan, musical comedy star, heard that she is to be married in October to John O'Neil, one of the vice-presidents of the United Cigar Stores Company. Mr. O'Neil is at present in Macon, Ga. Miss Quinlan began her stage career at the Castle Square Theater, Boston. She retired from the stage three years ago. She was born in Boston and made her debut as a chorus girl in that city. She was a star in New York when the Rialto was below 42nd Street.

PLAY NEWS OF NEWARK

NEWARK, N. J. (*Special*).—Lee Ottolengui, who has managed the Shubert Theater in this city since the opening of that playhouse five years ago, has accepted the management of the Plymouth Theater, in Boston, and will take active command there shortly before the opening of the season on Labor Day. Mr. Ottolengui's departure from the Shubert Theater has no connection with the change of policy by which the Shubert and Klaw & Erlanger interests in Newark were combined. In fact, he decided to quit the management of the local playhouse long before the merger was effected.

According to present arrangements the Broad Street Theater will open Saturday evening, Sept. 2, with "The Garden of Allah," which will run throughout the following week, including Labor Day. This play, in which Lewis Waller, the noted English actor, starred several years ago, will be followed during the week of Sept. 11 by "Common Clay," another dramatic success of last season. "Potash and Perlmutter in Society" is the attraction billed for the third week.

Leopold Jay is president of the Acme Theater Company. The playhouse will be under the management of M. S. Schlesinger, lessee of the Orpheum, and for many years associated with the management of theaters in New York and other cities.

ROLLICKS AT ATLANTIC CITY

ATLANTIC CITY (*Special*).—Leon Errol was the headliner at Keith's the week beginning July 24. The program states that he is appearing in "The Subway," the funniest scene in the 1915 Follies. True, he does appear in "The Subway," but if we remember rightly this was the funniest scene in the 1913 Ziegfeld show. This "flier" into vaudeville should give him a chance to try out a few new "steps" before rehearsing for the Ziegfeld-Dillingham revue. Grace Fisher, the Sunshine Girl, had a splendid assortment of songs, including the "Kelly" and "Romany" numbers from "Step This Way." Harry Cooper played a return engagement in his comedy skit, "The Mail Carrier." Andrew Toombes and Lois Wentworth were the hits of the show. Monday night they were in apparent obscurity, but Tuesday night found their names in electric lights. Miss Wentworth's singing was a sheer delight. Toombes was very entertaining with his dancing and foolery. The attendance at Keith's has practically doubled during the past week or so. Long lines at the box office are now familiar sights.

Nixon's Apollo: "The Birth of a Nation" is in its third week of its four weeks' engagement. Ann Murdock in "Please Help Emily" will be given a "tryout" week Aug. 7. It will be followed by the Cohan Revue of 1916.

Mae Francis was the headliner at the Hippodrome on the Million Dollar Pier and her reception here was nothing short of a riot. She is on the Orpheum circuit and her Eastern engagement was greatly appreciated. Miss Francis will appear at the Isleworth Rose Gardens the week of July 31 in a series of new songs.

FREDERICK C. RUSSELL.

COLONIALS AT PITTSFIELD

PITTSFIELD, MASS. (*Special*).—The Colonial players for week July 10 presented "The Old Homestead." Mr. Willard Dashiells played the Denman Thompson role and was excellent. The quartet especially engaged for the week scored heavily, and Mr. Frank De Camp and William Sullivan pleased greatly.

"The Escape" was the bill week July 17 and drew heavily. Miss Ruth Gates played the part of May Joyce wonderfully well; Lois Bolton as Jennie gave one of the finest delineations we have seen this far, and Clarence Chase, playing with great conviction the part of Larry, gave us more proof of his sterling qualities as a juvenile man. "The Blindness of Virtue," week July 24.

Manager Earnest, of the Colonial Theater, has announced the engagement of Carl Brickert as the leading man with the Colonial Players opening on Monday July 31, at which time William Sullivan retires to take another engagement.

Miss Edith Luckett, leading woman of the Colonial Players for two seasons, several years ago, was married at Bennington, Vt., July 18, to Mr. Kenneth Robbins, whose home is Pittsfield. During her engagement at the Colonial Miss Luckett made many friends in Pittsfield, and since then has visited the city frequently. Mr. and Mrs. Robbins will make their home probably in Pittsfield; Miss Luckett has several offers for next season both for the stage and moving pictures in which she is widely known.

L. ARNOLD EDIE.

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In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan
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With LEW FIELDS
In "STEP THIS WAY"

PEGGY WOOD
Management COHAN & HARRIS

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LAURA HAMILTON
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With Harry Tighe in Vaudeville

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10, 1915—indef.
CHEATING Cheaters (Al. H. Woods): N.Y.C. Aug. 9.—indef.
COAT Tales (Arthur Hammerstein): N.Y.C. July 31—indef.
DIXEY, Henry E. (Helen Tyler): Chgo, June 20—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
PLEASE Help Emily (Charles Frohman Co.): N.Y.C. Aug. 14.—indef.
RING, Blanche (Frederic McKay and Messrs. Shubert): N.Y.C. Aug. 7.—indef.
SEVEN Chances (David Belasco): N.Y.C. Aug. 7.—indef.

PERMANENT STOCK

AKRON, O.: Casino.
AKRON, O.: Colonial.
ALBANY, N. Y.: Harmanus.
ALTOONA, Pa.: Lakemont.
ASHEVILLE, N. C.: Auditorium.
BOSTON: Lexington Park.
BRIDGEPORT, Conn.: Lyric.
BRYANTVILLE, Mass.: Trumbull Players.
CLEVELAND, Colonial:
COLORADO SPRINGS, Colo.: Burns.
COLORADO SPRINGS, Colo.: Opera House.
COLUMBUS: Olentangy Park.
DALLAS, Tex.: Cycle Park.
DENVER: Broadway.
DENVER: Denham.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Rorickx.
HAMILTON, Can.: Temple.
HARTFORD, Conn.: Poli's.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
NEWARK, N. J.: Olympic Park.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Orpheum.
PITTSBURGH, Kan.: Airdome.
PITTSBURGH, Pa.: Lyceum.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Cape Cottage.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Avon.
ROCHESTER, N. Y.: Temple.
SAN FRANCISCO: Columbia.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SPRINGFIELD, Mass.: Poli's.
ST. JOSEPH, Mo.: Airdome.
SYRACUSE, N. Y.: Empire.
TORONTO: Royal Alexander.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Shubert.
WASHINGTON, D. C.: Howard.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora Park.

TRAVELING STOCK

BENJAMIN Jack: Herrington, Kan., July 31-Aug. 5.
DE VOSS, Flora: Reedsburg, Wis., July 31-Aug. 5.
LEWIS: Arnold, Neb., July 31-Aug. 5.
MALLORY, Clifton: Madison, Ind., 3, Huntington 4, Delphi 5, Greensburg 6, Crawfordsville 8, Greenfield 9, Wabash 10, Noblesville 11, Mt. Vernon 12, Mt. Vernon, Ill., 14, Sullivan 15, Urbana 16.

OPERA AND MUSIC

BELLE OF TROUVILLE, The (B. Benedict, Inc.)
BRAZILIAN Honeymoon (Messrs. Shubert): N. Y. C. Aug. 14—indef.
FIELDS, Lew (Messrs. Shubert): N.Y.C. May 29—indef.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. June 12—indef.

CIRCUS

BARNES, Al. G.: Albion, N.Y., 2, Lyons 3, Auburn 4, Fulton 5.
BUFFALO Bill and 101 Ranch: Herkimer, N. Y., 2, Utica 3, Oswego 4, Watertown 5.
CHRISTY Brothers: Edinburg, N. D., 2, Mountain 5.
COOK and Wilson: Glens Falls, N. Y., 3, Saratoga Springs 4, Schenectady 5.
HAGENBECK-Wallace: Danville, Ill., 2, Kentland, Ind., 3, Monticello 4, Rensselaer 5.
SPARKS, John H.: Woonsocket, R. I., 1, Rockville, Conn., 2, Ansonia 3, Bridgeport 4, New Rochelle, N. Y., 5.

MISCELLANEOUS

LUCEY, Thomas Elmore: Joplin, Mont., 1, Chester 2, Shelby 3, Brady 4, Dutton 5, Helena 6.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

Men

Alexander, Manuel, Gray E. Alexander, James Ayres.
Bass, Victor, Harry Beebe, Ralph Belmont, Albert Ellery Bergh, N. J. G. Briggs, Leonard Brown.
Cohee, John H., George W. Collignou, Albert Cowles.
Dean, Francis H., Charles Dowd.
Fee, John, Briggs French.
Grabber, H. E., Henry Gsell, Gordon Guinness.
Hare, George B., Frederick Hatton, Welles Hawkes, Joseph W. Herbert, David J. Herblin, Karmont, Charles, Richmond Kent.
Lambert, Jack, Jake Leiberman, Leo Leonard, Jack Lewis, Pelham Lynton.
McGrath, James, McNamara & Dugal, Frankie Mann, G. T. Meech, Hiram Moderwell, Oliver, Otis S.
Parker, Lew J. D. Pendleton, Hornell I. Portman.
Rabinowitz, Moe, Ed. J. Ratcliff, Eddie Redway, Hal Reid, C. F. Reynolds, Charles Riggs, William J. Riley, Frederick C. Russell, William Russell.
Shea, Thomas, John M. Stahl, Jack Storey, Frederick Sumner.
Thomas, Walter, Robert Thorne.
Webb, Teddy, Lew J. Welsh, Steward F. Wilson.

Women

Abbott, Marion, Pearl Abbott.
Baring, Mathilde, Flossie C. Barker, Mae Beban, Mrs. Annie Mack Berlein, Mabel Bert, Eugenie Blair, Symona Boniface, Francis Brandt, Blanche Burnette, Sadye Burns.
Cosgriff, Catherine, Mlle Claire Cote, Bertha Creighton, D'Angelo, Mrs. R. M., Frank Delmaine.
Fielding, Margaret, Grace Fox.
Gale, Marguerite, H. C. Gardner, Lattie Grooper.
Hadley, Mrs. J. W., Margaret Hall, May Herbert, Helen Holmes, Grace Hyer.
Lang, Mrs. Peter.
Merrill, Blanche, Julia Morton, Nellie Mortyne.
Rhoda, Cecilia, Mrs. Charles Riggs, Lena Rivers.
Sisson, Josie, Bess Stafford, Mrs. Annie Sutherland.
Van, Mrs. Billy B., Mrs. Victor Vorche.
Walker, Antoinette, Billie Wilson, Frankie Wilson, Lou Wilson, Mrs. Alice C. Wood, Irene Wright.

WEST—NORTHWEST

SPOKANE, WASH., July 22 (*Special*).—Auditorium dark. Alex Pantages has changed his plans relative to Spokane, and instead of everting a new building now intends to remodel the present building. The theater will be given a seating capacity of 1,800, will be more thoroughly modern and a new front will be built on.

The moving picture censorship ordinance, which has been the cause of a lively contest at Spokane, has been given its first two readings by the City Council and will probably be finally passed. The "race hatred" clause, about which so much discussion has been raised, is eliminated in the new draft, the three-day notice clause has been reduced to one day, and the emergency provision has been taken out, making the ordinance susceptible to the referendum.

ROBERT S. PHILLIPS.

DENVER, COL. (*Special*).—Denver is promised, by the way, an exceptionally good season beginning in the fall, as there were very few of last year's plays, either dramas or comedies, that were such striking successes from the New York box office standpoint that they can be reserved for another exclusive Broadway season. Consequently, even if reproduced in New York, they will be sent on the road, one after another, and reports from the Pacific coast centers have been sufficiently encouraging of late to warrant their being routed through Denver.

Last year Kansas City was the turning-back place for many of the season's best plays and the most distinguished stars. This year the routing offices are booking straight through to San Francisco by way of Denver and Salt Lake City. If the coast continues to patronize its theaters as liberally as it did in January, February and March, and Denver lives up to the reputation of being a "good show town," carped when the Broadway, the Auditorium and the Tabor, with even an occasional independent attraction like Mrs. Fiske or Harry Lauder at the old Curtis, all offered the best of theatrical wares week after week then the Broadway, at least, will keep open house through the entire season with something attractive always on its billboard.

SEATTLE (*Special*).—Metropolitan and Moore, dark. At the Pantages, the Midnight Follies and vaudeville, July 16-22, attracted medium and large houses. Hippodrome, Princess Luana's Hawaiian Serenaders and vaudeville.

Motion pictures at the Alhambra, Coliseum, Colonial, Clemmer, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

TACOMA, WASH. (*Special*).—"In the Vanguard," which was recently given in the Y. W. C. A. Auditorium by the Tacoma Drama Association of the Y. W. C. A., was attended by a large audience and was successfully interpreted by the various members of the cast. The prologue was sung by Mrs. James West. Elizabeth Leik took the part of Elsa, the leading woman of the play. The role of Phillip was given H. A. Peterson. The rest of the cast included Chester Sumner as Jack, Fred Benjamin as the Rector, Charles Coots as Mr. Greart, LeRoy Anderson as the General, and Valley Nelson as Mrs. Gordon. Soldiers included Everett Buchley, Ray Henderson, Forrest Gast, and Lee Schroettlin. Other members of the cast were Frieda Waldlan, Nora Brasdell, Ruth Harda, Hildegaard Marson, Lila Edward, Arthur Ruddin, Robert Alexander, Billie Marliand, James Moreland, and Oswald Jacobson.

(MRS.) A. W. RAY.

CARNIVALS ON THE ROAD

ELGIN, ILL. (*Special*).—The Heth Show's Carnival ran their train of fifteen cars into Elgin Sunday, July 23. A good crowd turned out Monday night and was pleased. The Hennman Brothers Arena joined the Heth here and will take some of their circus equipment and wagons on the road. The personnel of the organization is above the average. The attractions are well arranged and the entire carnival outfit makes a handsome appearance when illuminated at night.

The Nat Reiss Shows played Aurora, Ill., week July 31, on the streets. This is the first carnival in years which has had this privilege. The outfit played at DeKalb, Ill., week July 26.

(MRS.) J. A. DUMSER.

JAMES MADISON

AUGUST SCHEDULE:—Until August 14th, I shall write vaudeville acts in San Francisco (544 Market Street). Then back to New York for the season. My New York office (1493 Broadway) is meanwhile open in charge of my secretary.

NEW PLAYS SET THE SEASON'S PACE

Belasco's "Seven Chances"

David Belasco's first production of the season, "Seven Chances," a three-act comedy by Rol Cooper Megrue, was given at the Stamford, Conn., Theater Friday night, July 28. Mr. Belasco saw the production and responded to a call for a speech.

Those in the company included Frank Craven, Otto Kruger, Hayward Ginn, Charles Brokate, Rowland Lee, Harry Leighton, Carrol McComas, Marion Abbott, Anne Meredith and Beverly West. "Seven Chances" will begin an engagement in New York at the Cohan Theater Tuesday, Aug. 8.

"Jane Clegg" at Stamford

STAMFORD, CONN. (*Special*).—The first production in the United States of a drama of English life by St. John Ervine, the director of the Abbey Theater at Dublin, was given July 24 at the Stamford Theater prior to a production in New York on Labor Day. The play, "Jane Clegg," is a well constructed, intensely interesting and original drama of domestic life as lived by the Cleggs and two outsiders who are brought into the story, one by reason of the defalcation of the erring husband and the other as a bookmaker to whom the husband is indebted for gambling. Katherine Grey, who played the self-sacrificing wife, and Wallis Clark as the rotter of a husband, each contributed a portrait which was marked by firmness, virility and dramatic excellence. The aged and idiotizing mother was played by Kate Mayhew, and much of the lightness of the play was unconsciously contributed by her. Frederick Annerley and Lewis Edgarde played two divergent and contrasting roles, and two excellent juvenile players in Neville Westman and Charles Crumpton rounded out one of the best casts assembled this season. The play was staged by William Gilmore and presented by the International Producing Company, of which Dixie Hines is the representative. More than fifty managers and interested spectators came up from New York to witness the premiere.

The cast was as follows: Henry Clegg, Wallis Clark; Jane Clegg, Katherine Grey; Mrs. Clegg, Kate Mayhew; Johnny Clegg, Charles Crumpton; Jenny Clegg, Neville Westman; Mr. Munce, Lewis Edgarde; Mr. Morrison, Frederick Annerley.

Leo Ditrichstein, Blanche Bates, and Regina Vicarino were hosts to three large theater parties.

"Coat Tales," "Cheating Cheaters" at Atlantic City

ATLANTIC CITY, N. J. (*Special*).—At the New Nixon Theater, Monday evening, July 24, Arthur Hammerstein presented the first of his new productions for the coming season, "Coat-Tales," a farcy comedy by Edward Clark. It is a sure bet that Mr. Hammerstein has picked a winner, for the play is interesting and original. Furthermore, it is plentifully sprinkled with clean unadulterated fun. So many of the modern playwrights are guilty of wandering away from the main theme of their plays that Edward Clark stands out as a brilliant exception to the rule. Never for a moment does he lose sight of the main theme of the play—the peregrinations of a Russian sable coat. A love affair between two of the minor characters is the only noticeable sub-plot in the play and this is of the utmost importance to the plot. What is more, in the passage of the garment from party to party during the three acts of the play there is never an illogical situation, which shows how dexterous the playwright is in the matter of play construction.

To give a resume of the play would be only recopying it, as the situations are so complicated and so numerous. Suffice it to say, however, that the action begins in Mandelbaum's pawn shop at 5 P. M. The same sable coat is pawned and redeemed over and over again in the most unusual and exciting manner. Several times during this act the passing of time is indicated by a clock with an illuminated dial. Mr. Hammerstein deserves special mention for having employed this novel stage device. The second act shows the office of Turner and Allen twenty minutes earlier than the action of the first act. Gradually the deep mysteries of the first act are revealed. From then on the play evolves into hilarious farce. The action of the play might have gone on indefinitely had William Turner (Tom Wise) not protested. "My Lord, Barbara, are you going to start this damned thing all over again."

Mr. Hammerstein has assembled a cast that is noteworthy by itself. Tom Wise, with an extra stock of dry wit, shared stellar honors with Louise Dresser, who is more appealing than ever. George Anderson as the junior member of the firm of Turner and Allen was highly acceptable in the part allotted him. The same can be said of Margaret Green who interpreted the role of Mrs. Allen. Others prominent in the cast are: Hyman Adler, Richard Tabor, John Lewis, John Sharkey, Maud Hanaford and William Barrows. A big increase in attendance at the New Nixon was noticed during the one-week engagement of "Coat-Tales" which shows that the public know a good play when it sees one.

"Coat-Tales" began its New York season at the Cort Theater Monday night, July 31. It will be reviewed in the MIRROR next week. ED. MIRROR.

Max Marcin's latest play, "Cheating Cheaters" is scheduled for the New Nixon week of July 31. Mr. Marcin has but to duplicate the success of his first play, "The House of Glass" and the success of "Cheating Cheaters" will be unquestionable. Marjorie Rambeau, Cyril Keightley and William Morris head the exceptional cast. Atlantic City playgoers are looking forward to "Very Good Eddie" which will be on display August 7.

FREDERICK C. RUSSELL.

All Are Booked for New York

LOS ANGELES (*Special*).—Entirely new. Servant—Master—Lover, by John Howard Lawson, was given at the Monoso July 16. It deals with the adventures of a sort of modern cinderella who is an Irish waif. She is kidnapped from a warehouse where she steals in at night to sleep, and carried to a rich man's home. There she comes in contact with a character she has conjured up from a story she once read, a man who is servant, master and lover all in one. It happens that the kidnapper is the author of the story and he tries his scheme on the young woman with amazing success.

Nearly all the work falls on two people, Ida St. Leon and Paul Harvey, and both crack under the strain. It would take a far greater actress than Miss St. Leon can ever hope to be to carry the play to success. She did everything she possibly could do to make it go, but the part was miles beyond her.

Mr. Harvey appeared to advantage in the first episode in the second act, but after that he was far from satisfactory. Leon Carillo scored a little hit all by himself as an Italian detective, but nobody else had anything to do worth mentioning.

PREMIERE IN CLEVELAND

CLEVELAND, O.—(*Special*).—"The Yellow Ticket" at the Colonial, week July 24, was played well in the heavier parts. The audiences early in the week were below par, but continued torrid weather is an excellent alibi. After "A Full House" week the premiere of an unnamed play by J. Oliver Erian will be produced. Manager Hertzman announces that the summer season of the Colonial players will continue until about Labor Day.

The Hippodrome is drawing larger crowds than usual, possibly due to the fact that a couple of the acts have adopted hot weather costumes.

"The Little Girl Next Door," white slave film, now running at the Opera House, has nothing to commend it except its sensational subject, but it continues to draw many quarters into the box office till.

The Colonial Theater of Akron is the scene this week of the premiere of a new play by Robert McLaughlin, author of "The Eternal Magdeline." The Felber-Shea players are producing it. The play is based on the poem of James Whitcomb Riley and will soon visit Indianapolis with a New York cast.

RALPH A. HAYES.

LOOK AHEAD IN WORCESTER

WORCESTER, MASS. (*Special*).—Manager Frank Whitbeck of Poli's Elm Street Theater left the city with the closing of the opera season to assume managerial duties in a Poli house at Scranton, Pa. Mr. Whitbeck has managed the Elm Street house for two years and has made many friends. In his departure Worcester loses what Scranton gains.

Theaters now open are the Plaza, vaudeville; Lincoln Park Theater, light musical comedy, and the several moving picture houses.

Poli's reopens Labor Day for a season of vaudeville; the Worcester opens the last week of the present month with road shows and burlesque, and the Grand opens about Sept. 1 with attractions booked by the newly formed International Circuit. By all appearances at the present time stock productions will be conspicuous by their absence. For some reason or other they did not pay well at the Grand last season hence the change in policy for that house.

FRANK HANSON ORDWAY.

"BELLE OF TROUVILLE"

"The Belle of Trouville," a new musical comedy in which Chapine will appear in the leading role, will open at the Thirty-ninth Street Theater Thursday evening, August 10. The story is by Benjamin Gilbert, and the music and lyrics by Frederick Herndeen. Benjamin Gilbert is a writer of fiction for magazines. Frederick Herndeen's other work, "The Elopers," was produced at the LaSalle Theater, Chicago, three years ago and ran for a year.

NEW MANAGEMENT IN GALVESTON

GALVESTON, TEX. (*Special*).—The management of the Queen Theater has leased the Grand Opera House. Effective Sunday, Aug. 27, a new amusement institution will begin offering high-class vaudeville attractions, the regular season shows and special motion picture features. Announcement of the deal by which the Grand was obtained, and the company's plans for the future, was made by S. T. McDonald, secretary and treasurer. E. H. Hulsey is the lessee and general manager of the new organization. All plans for the forthcoming season have been completed, Mr. McDonald said, and several stage attractions that have proved popular in the East have already been engaged. The company plans to make the new amusement institution one of pretentious proportions. Charles E. Sasseen, manager of the Grand under the Weiss regime, has been retained as manager of the new enterprise.

J. SINGER.

GOSSIP

Perce Benton has been engaged by Selwyn and Company to support Jane Cowl in her new comedy, "Betty Behave;" opening Aug. 17.

Mr. and Mrs. Stodart will spend the month of August at North Bridgton, Maine.

Marie Hart, who has been appearing alone in vaudeville this season, and Billy Hart, who was with Bobby Manchester's burlesque company, have re-united once more as variety partners.

Will Armstrong and Ernest Ford, who have just closed a successful season of forty weeks with their comedy sketch, "The Cop and the Johnny," have purchased a new act and have arranged for another forty weeks' tour beginning in August. The new act is an amplification of their old one, but deals entirely with war and its varying phases.

Alexander Woolcott, dramatic critic of the New York *Times*, is spending the Summer at Long Beach.

Mme. Fernanda Rocchi Riabouchinsky, the Italian wife of Nicolas Riabouchinsky, a wealthy Russian, has been engaged by Comstock & Gest for the role of Beauty in "Experience." Mme. Riabouchinsky is the daughter of Mariano Rocchi, an artist, of Rome. She met Riabouchinsky in Paris where he was attached to the Russian Embassy and was married to him in January, 1914. She is said to be wealthy in her own right.

Laura Hamilton has succeeded Anna Orr in "Very Good Eddie." Miss Orr is spending two weeks in New England.

GIRLS HERD STREET LAMBS

Two Hundred of the Chorus Girls Work Financial Field and Gather Fleece

Two hundred chorus girls of the city made return calls on Wall Street Wednesday of this week. Wall Street had called on the girls at the theaters where the girls dance and sing, several times. But when the return was made it was for another purpose, to sell tickets to the boys for the stampede at Sheepshead, a benefit for the families of the New York National Guard now on the border.

The girls were recruited from the choruses of "Very Good Eddie," "Step This Way," and "The Passing Show." They started out in six motor buses and five touring cars. When they reported back to Mrs. Cornelius Vanderbilt, chairman of the committee, at the Vanderbilt Hotel, every one of them had enough to make at least one militiaman's wife and children comfortable, even if the guard isn't recalled before Christmas. The next day, Thursday, the Ziegfeld Follies girls invaded the Street and returned with "sheaves." In the evening the boys of the Street went home, singing to Chin-Chin's "Goodby Girls, I'm Through."

MRS. DILLINGHAM'S HAT WINS

At the Hat Ball at the Casino, Narragansett Pier, Thursday night, July 27, there was awarded the first prize for a fancy hat to Mrs. Charles B. Dillingham of this city. The prize was a silver tea set; the second, an antique silver jewel box, to Miss Beatrice Lovett; the third, a silver powder box, to Mrs. Roland Spencer, and the fourth, an enamelled silver perfume bottle, to Mrs. Albert Bond Lambert.

Miss Peggy Smith, of "The Passing Show of 1916," was the winner of the swimming match between the chorus girls of the Winter Garden and Lew Fields' "Step This Way" company at Sea Gate, Coney Island, July 28.

BELLE ASHLYN RETURNING

Belle Ashlyn is returning from Paris to join the Anna Held show. Cable negotiations have just been completed by M. S. Bentham. Josie Collins, also managed by Mr. Bentham, is to return from London immediately to appear in an early Fall Musical production.

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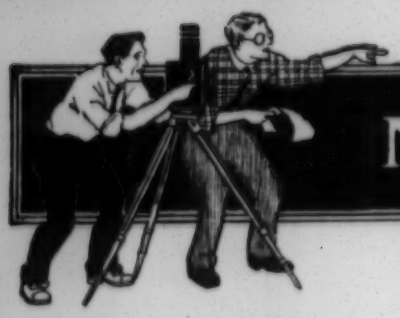

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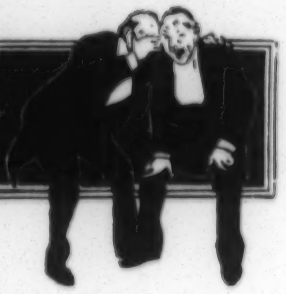

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

MAE MURRAY.
A Study by James Montgomery Flagg.

The Stellar Doll

The recent elevation to stardom of a young girl, a pretty little person of curls and dimples, without previous experience either on or off the stage, is an interesting example of the average producer's histrionic point of view.

From the first, the dramatic level of picture acting has hovered around a pair of cupid-bow lips. One must "register" with all the dramatic vigor of a doll. Did she have "picture eyes?" Very well. Did she have a "picture mouth?" Very, very well.

The thing wasn't confined to the feminine field. The matinee idol has predominated the male division.

* * *

The coming of the legitimate star raised the level of film acting. It was discovered that the player who wasn't necessarily a dressmaker's or a tailor's manikin could act—and "get over." The avalanche of footlight stars elevated screen histrionism. At the same time the many stage players killed the vogue of the early screen developed favorites and, in the end, satiated audiences with so-called "personality." Having become accustomed to the novelty, film fans have grown tired of Mr. Legitimate and Miss Musical Comedy in machine-made vehicles.

* * *

The Screen Story

Right now the individual appeal of the player matters little. The story is everything—although most of the producers do not yet realize it. Half of them keep on trying to exploit the doll and the sartorial dummy and the remainder are still signing stage players. The exploiting of stars, indeed, has become the screen's biggest menace.

* * *

What became of the old film idols? They have diminished into oblivion—or are on their way. A few have endured. Mary Pickford, for instance. She sounds the human note. She invests her roles with the something that makes them understandable and vital. Henry B. Walthall, because he has put intelligence and sublety into his work.

* * *

Ingenue Emotion

Is anything funnier than emotional studies of our ingenue stars? Fear, horror, jealousy, anger, joy—they're all alike, save for a fractional curvature of the cupid bows. These young women, of comeliness and no ability, have been getting by on the screen because the directors have told them just how to register their little pack of emotions. The director has a cut-and-dried schedule of expressing things. The wife who falls upon her knees to her husband, thereby putting over repentance; the vampire who lolls with the director's idea of seductiveness; and so on.

The advance will come, as Allan Dwan has said, when the trained mummer is eliminated and actors are not only allowed but *made* to think for themselves.

* * *

Another still primitive weakness is the photoplay title. A glance along the list of certain releases gives the general effect of a series of good old paper covered novels by Miss M. E. Braddon, Charlotte M. Braeme, "The Duchess," Charles Garvice and the eminent Laura Jean Libby.

There is a standard combination for the building of photoplay titles, we suspect, including the nouns conscience, heart and love, and involving such malignant words as shame, revenge, evil and greed.

We quote a few recent titles: "A Tortured Heart," "The Brand of Shame," "The Accusing Conscience," "Would You Forgive Her?" "The Folly of Revenge," "The Grasp of Greed."

The lurid title is as insulting to the intelligence as the superheated three sheet.

* * *

The Screen Lady in Deshabille

What of the nude on the screen? There is nothing more beautiful than the perfect feminine form. But can beauty still remain when it is clumsily commercialized? Just now an epidemic of unclad ladies threatens the screen. We see them in studio scenes, everywhere it is possible to crowd them in.

The feature, "Hypocrites," obviously started the nude picture. Producers follow what they term the tendency or trend, otherwise the other fellow's footsteps. Thus we have passed through the flood of anti-war spectacles and the storm of inexcusable vampire dramas while we now face the undressed actress. The producer, instead of seeking stories, has sought thrills—to whet morbid curiosity in order to sustain waning interest.

* * *

Thus far the presentation of the nude in pictures under the name of art has been absurd. Moreover, it is striking a dangerous blow at the main support of films—the family.

The time will come when the nude will be permissible, when it will be understood and appreciated. We are advancing aesthetically. But the photo-drama must first reach a point not yet touched in beauty and imagination.

The nude will not then be thrust boldly forward but will be an unobtrusive and unforced part of the story. Its appearance to be at all justified, indeed, must be a logical and necessary part of the theme.

The motion picture camera isn't yet ready to enter this field of the sculptor and painter.

* * *

Another Photoplaywright Registers Anger

Here is another protest against the director, the office staff of re-writers, the sub-title constructor and even the actor, those allies who make a systematic drive against the triple entente of the poor author, his temper and his scenario. Writes Charles L. Gaskill:

"Will you kindly do me the favor to thank the reviewer of 'The Daring of Diana' for suggesting that, in changing the manner and method of the story as it was written by its author, the director damaged the production? It is the honest truth that these days an author of a picture play shudders before seeing the production and swears afterward. Speaking for myself, I have just about concluded to never write another story for another man to produce, and I have been fortunate, too, in that I have never written one which was not sold at once and for satisfactory sums—as such things go. The 'title' re-writers, the staff re-writers, the directorial geniuses and all others who maw and paw over a work which is usually beyond their intelligence are literally the responsibles for the inane drivel and dry-rot which is rapidly putting the picture in the place formerly so well occupied by the 'stage-play.' They not only alter sane sentences of interscriptive matter, so that they sound like the punky moralizations of enemies engaged in peace propaganda, they not only tear out all heart, motive and subject-matter, but they have the audacity to publish the original author as the author of their mutilated offspring." FREDERICK JAMES SMITH.

THOMAS CHATTERTON, hero of the American serial, "The Secret of a Submarine," is spending a vacation on his five-hundred-acre ranch, twelve miles from Chico, Cal., on the Sacramento River, which he owns equally with a relative. On the ranch are many head of cattle which he raises for beef; three hundred hogs for which he grows the feed, chickens and other live stock. Tom has taken off three cuttings of alfalfa in a year, and is developing into an expert farmer. In addition, the ranch in season gives him much sport hunting and fishing, and Chatterton plans to spend all his spare time there.

VAN DYKE BROOKE, when he returns from his vacation to the Vitagraph studios in Flatbush, will start work on a five-part drama of Civil War days of which Arthur C. Train is the author. Mr. Train also wrote "Mortmain," the picture in which Robert Edeson made his first Vitagraph appearance.

FRED THOMSON is putting the finishing touches on the photoplay in which E. H. Sothern, will make his bow to photoplay audiences. When this is completed, Mr. Thomson will begin work on a French drama by Paul Kester.

MISS MARY PICKFORD AS A DUTCH MAID IN HER LATEST VEHICLE FOR THE FAMOUS PLAYERS, "HULDA FROM HOLLAND."

THE PROGRAMME VERSUS THE OPEN BOOKING SYSTEM

Adolph Zukor Discusses Film Distribution and the Open Door Policy

[*Adolph Zukor, President of the Famous Players-Lasky Corporation made an important address to Paramount representatives from all parts of the country at the Paramount Convention in Chicago, during the National Convention of Exhibitors. The address is printed in part.*—ED.]

I FEEL that the battle is only half won when we produce a picture, even if it is a fair picture with a good star, for it requires efficient handling, a well constructed selling organization and the right presentation and exploitation by the exhibitor for its complete success. So far I am compelled to believe that there are but very few theaters that present our subjects in keeping with these productions. The producers are still, as they were some years ago, a little bit ahead of the exhibitor. Of course, in certain towns there are exhibitors who present pictures under excellent conditions, but unfortunately they are in the decided minority. The proper presentation of pictures is to-day the one branch of the business demanding the most attention and it is our duty to assist and if necessary to teach the exhibitor using our pictures to present them in the best possible manner, with the best possible projection, music, atmosphere and every other artistic detail that might enhance the entertainment. The publicity departments which Mr. ABRAMS recommends for each exchange could very appropriately devote attention to this matter.

The producers want to co-operate with the exchange, they want to co-operate with the exhibitor and they want to co-operate in a definite, practical manner, not only theoretically. It is high time that we all appreciate that there is no difference in interest between the exhibitors, exchanges and producers. There is no necessity for a stone wall to divide the producers from the exhibitors, because we are all practically partners in Paramount. The Paramount organization handles the productions and a certain percentage of their gross goes to the producers. It would be folly therefore for the manufacturers to think they had accomplished everything when they had produced a negative four or five thousand feet in length, and depend on the guarantee you may give them, feeling they can live on that alone. If that were their business philosophy they wouldn't be here to-day. It is important for the exchanges to realize that every support they can give to the forces of the producers is needed. I am here to-day to represent the producers and I know I can say for all of them that there is nothing you can request from them that they will not do to co-operate with you.

A new condition has developed in the producing branch of the industry because of the tremendous salaries the producers are forced to pay the big stars. It can be seen that the individual concern, with the individual star and individual picture can obtain a great deal more money out of a given production than we can out of our average subject, but we must point out to the exhibitor that by supporting an individual producer whose extreme capacity is seven or eight pictures a year, he will not have enough pictures to fill his theater twice a week. It is an accepted fact that in order to change twice a week he must have one hundred and four pictures a year and as most theaters change three, four and six times weekly, if they give their support to individual producers and individual stars they are going to demoralize the programme at the expense of their own investments, because I do not believe that the exhibitor can exist if he has to pay a different price for every production he presents. As the individual stars become popular he would have to pay more for each production, as the star's salary and supplementary cost of production would increase correspondingly with the star's popularity. The open booking system appears attractive to the exhibitor upon the surface because he feels that all he will have to do is to call up an exchange a day and name the picture he wants and the picture will be delivered to him. These exchanges, however, will have two or three times as many prints working in the same neighborhood at one time. This will be a great disadvantage to the exhibitor and will prevent his theater from acquiring the prestige and the exclusiveness which the programme theaters now enjoy. The open booking will also prevent the building of new theaters as the investors will seek to determine whether or not they can keep their theater open the entire year. When they find there is no regular programme which can be contracted for that will insure them of consistently good productions every week in the year, the investment will appear too precarious. The producer under this system would not be able to make a price on his picture until it was screened and the price would correspond with the changing merits of productions. An exhibitor thus could not tell what his coming programmes would cost and so his overhead would be in an unsteady and constantly fluctuating condition. Another disadvantage is that the exhibitor would book a picture in August for use in September and before he played it there might be other better pictures placed on the market, which he would have to procure in order to keep his competitor from obtaining them, laying his first purchases on the shelf. Many exhibitors would as a result have three or four pictures booked for the same day and have to pay for all and use only one. To those who don't look ahead and calculate its dangerous results, the open booking may appear attractive. Were you using a regular programme and a representative of an open booking concern approached you and explained that you could buy just such pictures as you use you would naturally think it sounded well and would be in favor of such a plan. However, upon analysis, changing prices, uncertain supply, the increase of competition which are the inevitable results, would undermine the industry. If an investor builds a theater and determines that Paramount is the programme for his house he is taken care of fifty-two weeks in the year for which he pays a flat and settled price. He can thus determine how to distribute the entire sum of his investment for the other factors to enter into his business with entire dependence upon the stability of his plans. This stability is impossible under the open booking system.

The condition of open booking existed some years ago in the legitimate theatrical business. Until there was one organization that looked after and controlled the booking departments similar to the exchanges it was in a very unsettled condition. As soon as this organization was formed theaters had to look to one source for high-class attractions and this policy has in the last twenty years made wonderful progress. Having a regular programme of Paramount pictures an exhibitor not only makes his business more stable but also makes the business of the producer so, so that he can make plans far into the future looking toward better pictures which inevitably results favorably to the exhibitor. This system, therefore, is the only lasting protection to the exhibitor and producer, and therefore to the industry.

It must at once be apparent that with our well established trademarks and our large group of prominent stars it would be very simple temporarily to make much more money under the open booking policy. But I prefer to build up a business and make each year a little progress rather than devise some scheme which will make a lot of money one year and have it necessary to find a new scheme for the next year. We are interested in building up the industry from every angle as that is the only way we can hope to progress. We make good pictures and when you gentlemen of the exchanges do not let the exhibitors know what you have or do not give them sufficient material to place in the daily newspapers to tell the public what we have, we are handicapped. If your organization is efficient and the exhibitors do not handle the programme as they should, that is an additional handicap.

ADOLPH ZUKOR.

I have a plan to make during the month of August a tour of the country, stopping at all the cities at least where there are Paramount exchanges to arrange to meet exhibitors, not only those using Paramount but all the prominent exhibitors in those cities and invite them to a gathering of some sort so that I can come in direct contact

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THE FILM FUNNY MAN AND THE ELUSIVE LAUGH

"Fatty" Arbuckle Says It's Hard to Be Inspired with a Camera Six Feet Away

"PUTTING over comedy—good, clean comedy on the screen is a man size job," and the man size comedian I had managed to waylay just as he started from the Keystone studio in Fort Lee. He leaned against the side of the studio building and admitted that, if he really must, he would submit to an interview.

ROSCOE ARBUCKLE, known the world over as "Fatty" and without doubt one of the most popular stars seen in Triangle-Keystone comedies, is a hard man to interview. Not because he is unwilling but he is always so busy that even the most calloused interviewer shrinks from the task of trying to break in on him during his working hours. And truth to tell, there don't seem to be any other kind of hours in "Fatty's" schedule these days.

"Have you a system for doing your comedies?" I asked my victim as abruptly as I could. Time was too precious to waste in politeness.

"Yes and no," replied the screen's funny man. And he was sober as a judge about it. It was evident that, while this might be an interview with a funny man, it wasn't by any chance going to be a funny interview.

"In the first place," went on MR. ARBUCKLE, (the character of the interview forbids that I ever refer again to him as "Fatty") I know what I can do and what I can't do. In the second place I know what the people who go to look at my comedies want to see me do and what they don't want to see me doing. Then the only system I have is to try and bear these things in mind throughout the working out of the story and the result, if I do bear them in my mind's eye, is fairly successful. If I don't, I am not left long in ignorance of the fact that the comedy I have made is not a hit."

"You mentioned," I interrupted, "that you know what people like to see you do and what they did not like to see you doing. How do you know that?"

"Easiest question to answer you'll ever ask me," was the prompt reply. "As soon as I have completed a new picture and it is sent out for release, I put in as many hours as I can, tucked away in the back of theaters where I cannot be seen but where I can see—and hear. If the stuff goes over and gets the laughs, I remember just what the character of the work was. If it falls flat, I make a note of the fact and try to avoid similar work in future pictures.

"The most important part of the system, however, is keeping in mind constantly my own limitations. Of course we all think we are more versatile than we are given credit for, but the fact remains that few of us have the opportunities to develop that versatility. As a consequence there undoubtedly are things we can do better than others. That being the case, why not do them?

"There is one thing I think the public loses sight of, however, when it sits in criticism of the work of screen—or for that matter—comedians anywhere. They always expect us to be funny, yet if you will stop to think that humorous writers, humorous after-dinner talkers, wits, punsters—in fact everyone supposedly gifted with the power to make people laugh—often fall down on their job, you will admit it is quite possible we, too, may fall down on our jobs once in a while and still be entitled to be called comedians.

"Without a doubt screen comedy is

(*Continued on page* 44)

SELIG ANNOUNCES PLANS

Returns from Coast—"The Garden of Allah" to Be Spectacular Feature

CHICAGO, ILL. (special).—William N. Selig has returned from the coast, where he has been visiting the Selig studios at Los Angeles. While in Los Angeles he completed all arrangements for a forthcoming production of "The Garden of Allah." The filming of the Robert Hichens masterpiece will be under the direction of Colin Campbell, and it is asserted that the picture will surpass in point of spectacular features anything of the kind yet screened by the Selig Company.

"I expect the Hichens picture to score a great success," said Mr. Selig, "but we have several other productions in hand which are likely to create sensations in the film world. For instance, there is the "The Country that God Forgot," another of our California studio products, which is going to be an unusual Western drama in every detail. Marshall Neilan wrote the story for Tom Mix, and Marshall is directing the drama. It will be in five parts and released through V. L. S. E. Besides Mix, who will perform a number of the thrilling riding feats for the execution of which he is famous, the cast will include Mary Charleson, George Fawcett and other well-known stars.

Zane Gray's great story of the West, "Light of Western Stars," will begin rehearsals in California shortly and may possibly be extended into ten reels, if the director thinks fit. The cast will be made up of a carefully selected company, among whom Kathlyn Williams, Tom Mix, Marshall Neilan and George Fawcett will be prominent. We have completed Winston Churchill's novel, "The Crisis," in twelve reels, and expect to present the film to the public early in the Fall. Those who have been permitted to view the film privately are loud in praise of its artistic sets, powerful situations, and the work of the cast. As a matter of fact, many critics consider "The Crisis" the best picture we have made up to date. The production follows the plot of the novel closely in every detail, thus retaining its literary strength, while the spectacular views presented by the camera enhances the interest of the tale.

WILLARD HOLCOMB IN FILMS

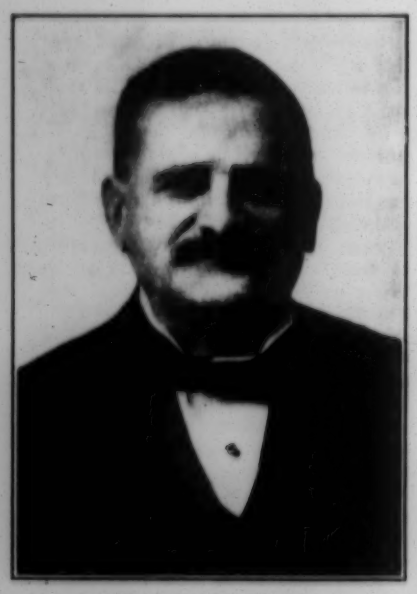
Willard Holcomb is now in Cleveland, Ohio, handling the advance publicity for J. Frank Hatch's bookings of "The Fall of a Nation." The Dixon spectacle opened at the Euclid Avenue Opera House on Sunday, July 30, with the Victor Herbert Orchestra that created such a sensation at the Liberty Theater here, in full swing.

Mr. Holcomb resigned from the motion picture desk of THE DRAMATIC MIRROR a little over a month ago to work with Henry MacMahon and W. M. Powers on the National Drama Corporation advertising. Holcomb began his theatrical career as dramatic editor of the Washington *Post*. Later, as press representative he represented on the road many leading stars and companies. He wrote the stage version of "St. Elmo," and managed the subsequent tours of that production. He is the author of several vaudeville playlets. As editor of THE MIRROR'S motion picture department, his editorials attracted wide comment.

Arrangements have been made for the showing of "The Fall of a Nation" at the Modern Theater, Providence, beginning July 31, this being the first appearance of the Dixon feature in New England.

Edwin Thanhouser has engaged Marie Shotwell to appear in several features to be released through Pathe. Miss Shotwell appeared in one of "The Lion and the Mouse" companies. She will be an Italian girl of dual personality in her first Thanhouser release.

Pathe will release on August 13 the first Thanhouser Gold Rooster play, "The Fugitive," featuring Florence La Badie.



WILLIAM T. ROCK.

MISS MARIN SAIS AS A STRENUOUS WESTERN GIRL.
A Scene from the New Kalem Serial, "The Girl from Frisco."

NEW FILM ORGANIZATION

Incorporated Under Laws of South Dakota With Total Capitalization of Over Seven Million

The incorporation last week under the laws of South Dakota of a film organization representing a capitalization of $7,500,000, created something of a stir in motion picture circles, when the magnitude of the new enterprise was fully understood. The latest invader of the screen industry divides his army into three divisions—the Success Films Producing Corporation, capital, $2,500,000; the Success Films Releasing Corporation, capital, $2,000,000, and the Success Film Real Estate Corporation, capital, $3,000,000.

Thomas C. McNamee, States Attorney of South Dakota, is named as incorporating counsel, the necessary legal papers having been obtained in that section of the country in order to permit of his engagement in such capacity. Mr. McNamee will also act as assistant secretary of the three corporations until the election of permanent officials, scheduled to take place this week, has been held. Additional interest is lent to the announcement of the new concern's entry into the picture field in all its branches, by the fact that among its backers are numbered men whose names lead the roster of America's "big business" captains, and have not been connected in any way with the film industry. While full details of the organization's plans have not yet been made public, it can be safely asserted that among the officials will be two leading financiers of the steel industry; both Pittsburgh residents; the president of an internationally famous motor car company; and the present head of one of the country's greatest industrial manufacturing concerns.

The producing company will manufacture the pictures and arrangements have already been made for the engagement of a number of screen stars and noted directors. It is said that work on the premier production will begin about the middle of this month. Features will be produced exclusively, and no expense will be spared in an effort to make the first film a spectacular success. The releasing organization will have branches in every large city from Coast to Coast, none but pictures of the parent concern being handled. The purpose of the formation of the real estate company is to erect theaters in which Success pictures will be solely shown. Options have been secured on various properties in big centers of population throughout the country, and the chain of theaters is expected to be complete in every link within a very short time.

Studios are already provided for in the East and West, offices opened in New York, Pittsburgh and Chicago, and quarters will be established in other cities this week.

ANITA STEWART ILL

Vitagraph Star Suffering from Typhoid Fever—Doing Nicely

Anita Stewart lies seriously ill at her home in Brightwaters, L. I., with typhoid fever, while a specialist and two trained nurses are in constant attendance.

Miss Stewart, while taking exterior scenes for her next feature, a visualization of Robert Chambers's "The Girl Phillipa," at Port Jefferson, L. I., began to grow ill. She did not inform anyone of her illness until she arrived home last Saturday, when it was deemed necessary to call her physician.

The physician in attendance stated that Miss Stewart's illness, was due to a great extent to nervousness from overwork, and that she needed a long rest. Latest reports from Brightwaters are that Miss Stewart, after spending several restless days, is doing as well as expected with a temperature of 103, and that she will not be able to be about again for a month yet.

INCE LOOKING FOR THEATER

Thomas H. Ince is endeavoring to secure another Broadway theater to present "Civilization," after his contract with James K. Hackett expires on September 9.

Competition is keen for the New England rights to the spectacle. Ben Stern has just returned from Boston with a proposition for New England from a prominent theatrical manager. There are six other bidders. Mr. Ince immediately sent Mr. Stern to Detroit, while Charles O. Sallsbury was hurried away to Ohio, one of the states still available.

THE DREWS CELEBRATE

The second wedding anniversary of Mr. and Mrs. Sidney Drew was celebrated by them July 25 by working on the new Metro-Drew comedy of Epes W. Sargent, called "Coupons." Mr. and Mrs. Drew had arranged for a trip out of town, but the inclement weather made motoring impossible, so the Drew forces remained in the Rolfe studios and worked. Mrs. Drew was Lucille McVey before her marriage and was associated with the Vitagraph forces.

ACTIVE EDUCATIONAL CAMPAIGN

The Nicholas Power Company reports an unusually large number of installations of its Power Cameragraph in educational and industrial institutions during the month. The Nicholas Power Company states that many more of these institutions would use motion pictures for educational purposes, were it possible to obtain a regular film programme suitable for this work. Among the more prominent installations are: Board of Education, Passaic, N. J.; St. Mary's College and Academy, St. Joseph County, Ind.; Hamilton High School, Hamilton, Ohio; Jewish Orphans' Home, New Orleans, La.; Young Men's Christian Ass'n., Fortress Monroe, Va.; Ford Motor Car Co., Detroit, Mich.; Avondale School, Cincinnati, Ohio; Board of Education, Norwood, Ohio; Amoskeag Mfg. Co., Manchester, N. H.; Young Men's Christian Ass'n, Tobyhanna, Pa.; St. Michaels' R. E. Church, Jersey City, N. J.; State of N. Y. Utica State Hospital, Utica, N. Y.; St. Joseph's Church, Rosebank, Staten Island; Assembly Hotels Co., Pocono Summit, Pa.; Young Men's Christian Ass'n., Mt. Vernon, N. Y.; Bureau of Clubs & Playgrounds, Pedro Miguel, Canal Zone; St. Joseph's R. C. Church, Cristobal, Canal Zone; State Board of Health, Raleigh, N. C.; Young Men's Christian Ass'n., Mallory, W. Va.; First Presbyterian Church, Parkersburg, W. Va.; Willard State Hospital, Willard, N. Y.; Post Exchange, Fort Terry, N. Y.; U. S. S. Pennsylvania; U. S. S. Ohio; U. S. S. Arkansas; U. S. Naval Academy, Annapolis, Md.; U. S. S. Tennessee; General Electric Co., Schenectady, N. Y.; Ashland Coal & Coke Co., Crumpler, W. Va.; Pontiac State Hospital, Pontiac, Mich.

The educational campaign of the Nicholas Power Company is being pursued with vigor. This department of the Nicholas Power Company is under the supervision of Elwood Ernest DeHart, who has had extensive experience with this work and is thoroughly familiar with requirements and special conditions of this new field for motion pictures.

ANNA NILSSON, co-starring with Tom Moore in Pathe's "Who's Guilty?" series, was born in Sweden.

DEATH OF W. T. ROCK

Former President of Vitagraph Company Was One of the Screen Pioneers

The death last week of William T. Rock from heart disease on his estate at Oyster Bay caused universal regret in motion picture circles throughout the country. The former president of the Vitagraph Company was known from coast to coast as a pioneer in the film business, whose fortune grew to several millions as the industry developed.

Mr. Rock was in his sixty-second year and for almost twenty years president of the Vietgraph. When the company was recently reorganized on a $25,000,000 basis, he sold most of his holdings to Benjamin B. Hampton, of the American Tobacco Company, retiring from the presidency three months ago.

Commodore Blackton, who, with Mr. Rock and Albert Smith organized the original Vitagraph Company, was deeply grieved when informed of the decease of his old associate. The trio in question fought sturdily shoulder to shoulder in the early days of the motion picture industry to establish themselves in business, and the success they achieved forms one of the most interesting chapters in American's commercial history.

Mr. Rock's start in the picture business was made in 1896, when he purchased the state rights for Louisiana for the Edison Vitascope machine from Raff and Gammon of this city. With Walter Wainright as his partner, Mr. Rock fitted up a showroom in New Orleans, and later exhibited pictures in Greenwald's Theater there. The investment represented an outlay of $2,500, and the profits of the partners for the Summer amounted to $2,000 for each. At that time the demand for films far exceeded the supply and Mr. Rock lost no opportunity of snapping up all there was in sight. His keen business intuition aided him greatly in the struggle with competitors, and on more than one occasion saved him from commercial ruin. A rival film show to that operated by Mr. Rock at the West End in the Crescent City seriously threatened the New Yorker's interests. At the crucial moment Mr. Rock saw an advertisement in a theatrical paper inserted by Charles Urban, offering films for sale. A telegram to Urban resulted in the arrival of the new stock pictures at the West End. They were shown with great success, and before the week ended the opposition theater was forced to close its doors.

In 1897 Mr. Rock returned to New York, where he then became acquainted with Stuart J. Blackton. The latter was exhibiting films in conjunction with Albert Smith, in various halls and clubs. Before another year elapsed the trio had pooled their interests and the Vitagraph Company came into existence. The formation of this partnership resulted in the advance of the Vitagraph Company into prominence, and its attainment of a leading place among exhibitors. The company continued in the exhibiting line until the Motion Picture Patents Company was formed, when the Vitagraph began straight manufacturing.

Of Mr. Rock's more recent activities in the world of motion pictures it is unnecessary to go into detail. The growth of the company with which he was so long associated was phenomenal in its scope and influence on the business, and that much of its success was due to the veteran's unerring judgment and experience goes without saying. He lived to see many of the pioneer picture men who started under far more favorable auspices, amass fortunes and lose them with equal rapidity, but his careful investment of his profits saved him from a like fate.

The late Vitagraph president was in every sense of the phrase—"a self-made man." He was born in Birmingham, England, where he is said to have delivered newspapers at the beginning of his business career, and came to this country when a young man. His death occurred on Thursday, July 27.

The burial took place at Greenwood Cemetery last Sunday, services being conducted by the Rev. Louis H. Johnston, Pastor of the Congregational Church of Patchogue, L. I., a life-long friend of the deceased. The pall-bearers were Albert E. Smith, Stuart J. Blackton, Louis Stauth, M. Follenger, and L. B. Ackerson. The film world in all its branches was well represented, stars of the screen, as well as heads of the various manufacturing concerns being in evidence. The attendance was a fitting tribute to the memory of one of the best known and most popular figures in the "sixth estate" industry.

NEW PATHE SERIAL

Balboa Making It in Fifteen Two Reel Instalments, Featuring Ruth Roland

Another serial screen story for Pathe will shortly be produced by the Balboa Amusement Producing Company. Announcement to this effect was made last week by the Balboa Company. The Pathe people, therefore, will maintain the distinction of being "The House of Serials." The contract for the serial was closed by H. M. Horkheimer, president and general manager of the Long Beach, Cal. studio, before he left for the coast last week.

In speaking of the serial, Mr. Horkheimer said it promises to be one of the most unusual pieces ever screened. President Horkheimer realizes his promise sounds trite, since the same thing has been said of almost very other photoplay, in advance, but he maintains that this time he has something out of the ordinary in moving pictures.

"The production will consist of fifteen two-reel installments, for which the synopses are being furnished by one of the best known newspaper women writers in America," Mr. Horkheimer said. "Her subject matter is the one thing talked most of in every home in the land. You can guess for yourself what it is. I am not at liberty to reveal it any further, at this stage of the game. "Will H. Ritchey, Balboa's veteran scenario editor will develop the scripts; and the leading parts will be taken by Ruth Roland and Henry King. This will be their first reunion since the success of 'Who Pays,' which we made more than a year ago. Ever since, there has been a constant demand for them from exhibitors and film patrons. "Since coming to New York a month ago, I have heard all sorts of untoward reports about the conditions of the film market, as the result of which many well-known studios are curtailing their output. I am happy to say this does not affect Balboa. We are just putting the finishing touches on 'The Grip of Evil' which Pathe is now releasing with big success. Besides that, we have five other companies busy on feature productions."

A film version of Eugene Walters' play, "Boots and Saddles," is now being made at the Horkheimer studio for the B. S. Moss feature programme. Little Mary Sunshine, the youngest leading woman on the screen, is doing the first of six five-reel pictures for Pathe.

PUBLIC TO VOTE ON FILMS

The V. L. S. E. has instituted a new departure in line with its open booking policy, in which patrons of respective theaters select the pictures shown by its manager.

This innovation had its birth in an interview granted Cleveland newspapers recently by A. W. Goff, assistant general manager of the Big Four, during a tour made by him to the V. L. S. E. Middle Western branches.

At that time Mr. Goff declared that the ultimate outgrowth of all censorship agitation will be that the picture-going public will be their own censors.

E. R. Pearson, manager of the Kansas City office of the Big Four, fell upon the declaration as a long-felt want. He had slides made for distribution to exhibitors announcing that a theater's patrons are now authorized to select their films and that the members of each community can now act as their own censors. The first of these slides reads:

"SPECIAL NOTICE.

"Early bookings on any of the following features can be secured. The management desires to make selections that will please you. As each subject is flashed on the screen will you kindly indicate your choice? Those receiving the strongest applause will be booked."

Another slide announces that the theater has an opportunity to obtain larger productions at prices above those now being charged. These are such as "The Battle Cry of Peace;" "The Ne'er-Do-Well" and others.

Progressive exhibitors who heretofore have not cared to risk an increase in their admission prices are adopting this latter project with a vim, for the reason that any indication by their patrons of a selection of one of the larger features will be taken tacitly as a sanction of the increase in prices.

SELIG NOT IN SCRIPT MARKET

William N. Selig, upon his return to Chicago from Los Angeles, Cal., again announced that the Selig Polyscope Company is not in the general market for scenarios.

"The scenario question is being discussed pro and con in most of the trade papers and in other publications," said Mr. Selig. "Whether this stuff is just publicity matter or whether 'the scarcity of good photoplay plots' is being earnestly considered, I do not know. I do know, however, that there is no such thing as a scenario 'question' with our company. We have about seven hundred stories, including novels, short stories and motion picture plots in manuscript, in our vaults. These were penned by the world's best writers. This material will last us for years. When this supply is exhausted we can get more. We have always paid satisfactory prices for good stories believing that the story was the real foundation of the entire photoplay structure. The plot counts just as much as the star, the direction, etc.'

"BUDD" ROSS, whose appearances in Gaumont's Casino Star Comedies won him a host of admirers, has returned to that organization. He is scheduled to figure in several of the tabloid dramas being prepared for "Reel Life."

NATIONAL ASSOCIATION ORGANIZES

Nation Wide Campaign Mapped Out Against Legislation Considered Dangerous to Films

At a meeting attended by the representative men of all branches of the motion picture industry, held at the Hotel Astor last week, the final organization of the National Association of the Motion Picture Industry were perfected and a nation-wide campaign mapped out against all legislation considered inimical to the motion picture industry. The plans embrace an appeal to the presidential candidates as to their stand on motion picture legislation and the use of the screen in the 18,000 picture theaters to fight all attacks on the industry.

Walter W. Irwin, temporary chairman, opened the meeting and called the attention of those present to the necessity of presenting a concerted front to the common enemies of the industry at large and pointed out the value of an organization, which would be so strong and representitive that it would immediately impress the politicians disposed to use the pictures for political purposes of their tremendous potency as a factor at election time. An adjournment was then taken to allow those who had not already joined to sign the roll and make their initial payment. The response was more than gratifying, and the roster now contains the names of most of the important men of the industry, showing conclusively that the new organization is thoroughly representitive.

As the next step toward the incorporation of the body an election of directors from the four branches was held, the members of the Exhibitors' league having been elected at the Chicago Convention, and the following were elected: William A. Brady, Carl Laemmle, Adolph Zukor, J. Stuart Blackton, William L. Sherrill, Richard A. Rowland, Hiram Abrams, P. A. Powers, W. W. Irwin, L. L. Levine, E. C. McManus, Arthur James, W. S. Bush, Fred Beecroft, Paul Gulick, S. H. Trigger, Louis Blumenthal, all of New York; Fred Gunning and A. P. Tugwell, Los Angeles; P. J. Jesup, Detroit; M. A. Choyinski, Chicago; Thomas Furniss, Duluth; F. J. Herrington, Pittsburgh; F. J. Rembusch, Indiana; C. H. Phillips, Milwaukee.

William A. Brady then called attention to the Kitchin Taxation bill, now pending before Congress, and urged that every one connected with the industry telegraph their congressman, asking for a rehearing and that the first act of the new body be a fight against the bill. At his suggestion a committee was appointed consisting of Walter W. Irwin, W. A. Brady and Lee Ochs, to send a telegram to the Hon. S. M. Simmons, chairman of the Finance Committee of the United States Senate asking a rehearing, and to take any necessary legal steps to help along the fight.

The meeting then adjourned until August 16, at which time officers will be elected.

SELIGS WORK IN DESERT

A company of Selig Players recently left Los Angeles for the Mojave desert, there to film a number of scenes for the five-reel feature, "The Country That God Forgot." The players will be directed by Marshal Neilan. Included in the cast will be such stars as Tom Mix, Tom Santschi, George Fawcett, Miss Mary Charleson and others. The picture will be the first of a series of Western features to be produced by the Selig Company under Neilan's direction. For the first time in his career Tom Mix will be "directed." Mix has been producing, playing leading roles, writing scenarios, and, occasionally, turning the camera's crank for the Western stories in which he appeared.

AUGUST FOX RELEASES

For the first three weeks in August William Fox announces three features with Ormi Hawley, William Farnum and Virginia Pearson as the stars. The first release presents Ormi Hawley on August 7 in "Where Love Leads," a story of love and adventure in college and newspaper life. On August 14, William Farnum appears in "The End of the Trail," in which he enacts the role of a French Canadian factor in a snow-bound trading post. Virginia Pearson is scheduled for August 21 in the character of "Daredevil Kate," a play in which the tale of a woman's redemption is set forth. Kenneth Hunter will play opposite Miss Pearson.

LINDA GRIFFITH IN "CHARITY"

Linda A. Griffith will shortly be seen as the star of "Charity," a picture offered by the Frank Powell Productions, Inc. The feature deals with the conditions now existing in many of New York's charitable institutions, and carries especial interest on account of the recent alleged exposures by the press in regard to certain organizations of the kind.

Mrs. Griffith appears in the role of Mary Fleming, a part said to be well suited to her abilities.

HOBART HENLEY has just received a letter from Rio de Janiero, Brazil, written in Portuguese. The writer has seen some of Henley's Universal features and wished to add his praise to the rest.

ROWAN JOINS REGIMENT

Ernest Rowan, whose work in the cast of "Civilization" was highly praised, left New York suddenly this week for Milwaukee, in answer to the call to arms. Rowan belonged to a Wisconsin regiment which was mustered into Federal service.

H. Apperson Jones, who was technical stage director with Thomas Ince for the premiere presentation of "Civilization" in Los Angeles, New York and Chicago, has gone to Minneapolis to direct the showing of the pantomime prologue of the film there at the Shubert Theater, Aug. 11. Later, Mr. Jones will direct the prologue in Wisconsin and Iowa.

WRITES NOVEL FROM SCENARIO

Reversing the usual order of things, Robert Burns, author of the Gaumont photoplay, "Gates of Divorce," in which Gertrude McCoy was starred, is producing a novel from the scenario. As a matter of fact, Mr. Burns began his novel while awaiting the production of the film, but did not complete it until the picture had been shown; as he wished to take advantage of whatever new ideas the screen version might suggest. He has now begun the final revision of the book, which will contain about 90,000 words.

"FALL OF A NATION" BELOW EQUATOR

Roy Chandler, head of the Chandler Amusement Enterprises in South America, has obtained the rights to "The Fall of a Nation" in that territory. The first South-American showing of the Dixon picture will be given in Buenos Aires early in September, accompanied by an orchestra of seventy pieces.

The headquarters of the South American Agency of "The Fall of a Nation" will be Casilla Corroo 1759, Buenos Aires. Mr. Chandler and Thomas Dixon, Jr., a son of the playwright, sailed for the Argentine on July 29.

JOHN HOPKINS and IVA SHEPARD are being favorbly received in the tabloid dramas produced for "Reel Life," the Mutual Film Magazine, by the Gaumont Company. The first of the "Reel Life" episodes will probably be released about the middle of August.

P. H. SOTHERN "MARRIES" PEGGY HYLAND.
The Climax of Mr. Sothern's First Release, as Yet Unnamed, Under the Vitagraph Banner.

VALKYRIEN, the Danish actress, has completed her first Fox picture, a five-reel drama of the sea. The title of it is somewhat of a mystery.

Valkyrien was considering a year's contract with the Thanhouser-Mutual programme when Mr. Fox made her an offer. Rather than to bind herself for such an extended period, she accepted the Fox picture. Considerable difficulty was met with, it is said, in finding the ideal woman for the star part of this production. It is understood that more than two score leading women were considered before Mr. Fox chanced upon a picture in which Valkyrien appeared. He engaged her forthwith in the forenoon.

The feature was produced on the Maine Coast with Mr. James Vincent as a director.

It is the eighth feature drama in which Valkyrien has been starred during this her initial season on the American screen.

Whether she will remain with the Fox people depends entirely upon whether they can supply her with the right sort of roles.

V. L. S. E. PROFIT SHARING PLAN

The fourth division of net earnings in the profit sharing plan of the V. L. S. E., which constituted twenty per cent. of the net profits of the company for the thirteen weeks prior to its distribution, was announced last week by the Big Four Company.

The profit-sharing fund was the largest in the company history, and was participated in by ninety-three new employees, as well as hundreds of veterans in the service. In the actual amount received by each employe, the Big Four, it is stated, excelled that of all other companies in this country, even the Ford Automobile Company. It is stating the obvious to declare that this profits' division redounds to the benefit of every exhibitor served by the V. L. S. E., by spurring on the Big Four employes to greater efforts. As a result of increased efficiency the exhibitor gets a type of individual service that develops his business to a high degree.

A unique pre-publicity campaign is being conducted this week in Toronto by the branch office of the V. L. S. E. on the Vitagraph eight-part feature, "God's Country and the Woman." The Strand Theater in that city booked the Vitagraph feature, but the fact was kept secret. A contest was announced in the Toronto newspapers in which readers were offered a prize of $25 for the best answer to the question, "Which Country is God's Country?" No mention was made of the film, and few in the city are aware of the exact meaning of the competition.

At Los Angeles "God's Country and the Woman" has already run two weeks at the Superba Theater, and it has been found necessary to hold midnight performances in order to accommodate the crowds.

"THE ALIBI" COMING

The Vitagraph Company will release "The Alibi," a five-part Blue Ribbon Feature, on August 7. James Morrison plays a bank cashier convicted of theft and murder upon planted circumstantial evidence. Betty Howe plays the bank president's daughter who loves Jimmy all the time. Of course, at the end, the clerk escapes and proves his innocence. Paul Scardon directs the feature and plays the villain.

TO BE SOLD ON STATE RIGHTS BASIS

Announcement has been made that "American Preparing," the famous Patriotic Preparedness film, will be sold on the State rights basis by the Kemble Film Corporation, who produced the picture. The production had a long run at the Lyric and was made by authority of the Federal government. It reproduces every phase of Uncle Sam's military service. William H. Kemble, president, states that the rights of New York State will be retained for exploitation by the corporation.

ENTER BEATRICE FAIRFAX

General Advisor of Love-Lorn Inspires International Film Service Serial

Beatrice Fairfax, general advisor to the love-lorn, is going to extend her activities to the motion picture screen. On August 28, the International Film Service, Inc., will begin presenting some of the unusual incidents that have come to the attention of the celebrated newspaper confidante. The experiences will form part of a serial to be called "Beatrice Fairfax."

The suggestion that Beatrice Fairfax be picturized came, it is announced, in a letter from William Randolph Hearst to the editor of the New York *Evening Journal*.

Each episode of the serial will be based on an incident brought to Beatrice Fairfax's attention. To this end, Basil Dickey was called in to collaborate with her on the scenarios. Letters sent to Miss Fairfax have been read and re-read. These are said to possess excellent fundamental scenario ideas. No confidence will be betrayed, since fictitious names and addresses will be used. In many instances, the scenario is merely based on an idea suggested by the correspondent.

Grace Darling has been selected to portray Beatrice Fairfax upon the screen. Besides having screen experience, Miss Darling was engaged in newspaper work. She was the official Hearst newspaper correspondent to accompany the first passenger steamship from New York to San Francisco through the Panama Canal.

Harry Fox, the vaudville and musical comedy comedian, will co-star with Miss Darling, playing a star reporter.

The new serial will be shown for the first time on August 28. The series opens with a prologue showing the interior of the *Journal* offices, revealing Tad, the cartoonist and other well known newspaper celebrities. The scene shifts to the office of Miss Fairfax, where the first episode, "The Missing Watchman," begins. Miss Fairfax is discovered opening her mail. One letter particularly attracts her attention. The writer, Mary Ryan, complains that her fiance, a bank watchman, has grown cold in his attentions and asks what she shall do. While Miss Fairfax is pondering over her reply, Jimmy Barton, the star reporter, rushes into the office with the story of a great bank robbery, in which the watchman of the bank is missing. Miss Fairfax immediately connects the robbery with the letter and the action starts. The incident closes with the watchman vindicated, and re-united with Mary after the real robbers have been captured.

The International had arranged for the release of the first episode in New York on August 7. Because of the epidemic of infantile paralysis, the serial was postponed for two weeks. Under the new arrangement the first episode will be shown throughout the country, except the New York district and the Pacific Coast, on August 7. The coast release date is August 14.

BIG PARAMOUNT MONTH

Four Famous Players, Four Laskys and One Morosco Scheduled for Release

August will be a big month for the Paramount Programme. Four of the nine productions will be those of the Famous Players, four will be from the Lasky studios, and one from Morosco.

The productions, release dates and stars follow:

Aug. 3, Famous Players, "Little Lady Eileen," Marguerite Clark; Aug. 7, Famous Players, "A Woman in the Case," Pauline Frederick; Aug. 10, Lasky, "The House of the Golden Windows," Wallace Reid and Cleo Ridgely; Aug. 14, Morosco, "The Stronger Love," Vivian Martin; Aug. 17, Lasky, "Public Opinion," Blanche Sweet; Aug. 21, Famous Players "Rolling Stones," Owen Moore and Marguerite Courtot; Aug. 24, Lasky, "Honorable Friend," Sessue Hayakawa; Aug. 28, Lasky, "Victory of Conscience," Lou Tellegen; Aug. 31, Famous Players, "Jean o' the Heather," Valentine Grant.

Paramount will also release four additional sections of the "magazine-on-the-screen," Paramount Pictographs; four Paramount Burton Holmes travel-pictures and four Paramount-Bray cartoons, during August.

COMING MINTER FEATURES

Mary Miles Minter, the Mutual star, will shortly be presented in the first of her Mutual Star Productions, a five-act offering entitled "Youth's Endearing Charm," written by Maibelle Heikes Justice. In "Youth's Endearing Charm," Miss Minter plays a little orphan girl bound out by the asylum authorities to a family of cruel farmers.

Miss Minter is now at work on "Dulcie's Adventure," her second five-reel feature, which is directed by James Kirkwood, especially engaged to produce the Minter-Mutual Productions. "Dulcie's Adventure" is from an original story by R. Straus, scenarioized by William Piggott. In this picture Miss Minter plays a headstrong girl who rebels at an unwelcome marriage arranged by an aunt. The titles of additional features in which Miss Minter is to star are as follows: "Faith," "Sunshine and Fortune," each being in five acts.

HELENE ROSSON is again being featured in Mustang productions, under the direction of Murdock J. McQuarrie. In "Sandy, Reformer," Art Acord, of "Buck Parvin" popularity, is playing the lead opposite Miss Rosson.

"THE LIGHT AT DUSK."
Orrin Johnson and Miss Mary Carr in Lubin's Absorbing Character Photodrama.

JOSE WITH ASTRA

Producer of "The Iron Claw" Connects with Another Pathe Producer—Takes Entire Staff

Edward José, who produced the Pathe serial, "The Iron Claw," has severed his connection with the Feature Film Company and is now under the banner of the Astra Film Corporation.

He has taken with him his entire staff of cameramen, assistants, etc., and is now finishing a five reel feature for the Pathe programme. This picture stars Pearl White, late heroine of "The Iron Claw." Other members of the cast are Hal Forde, Niles Welch and Lilie Leslie.

THOMAS H. VISITS RALPH W.

Last week Thomas H. Ince spent several days with his brother, Ralph W. Ince, of the Vitagraph company. Much of the time was spent on board Ralph's pleasure boat, "The Lorelei." A scheduled trip in a Curtiss hydroplane was postponed, owing to engine trouble.

"SHINE GIRL" SECOND RELEASE

"The Shine Girl," a story of a little bootblack in which Gladys Hulette is starred, is to be the Thanhouser Film Corporation's second release under the new arrangement with Pathe. "The Shine Girl," appearing on August 27, takes the place of "Hidden Valley," which had been announced for that date. "Hidden Valley" will be released in September.

The story of "The Shine Girl" is by Agnes C. Johnston and the director is William Parke. Miss Hulette will be seen in the role of a little girl who carries gladness into the sordid life of the tenements.

Having finished "The Shine Girl," Miss Hulette is now at work with Director Parke on a story in which she will portray a girl who seeks adventure at sea.

REARRANGE MUTUAL CASTS

William Clifford, who for the past eight months has been co-starring with Margaret Gibson in two-act Centaur-Mutual dramas, is to head a company of his own. For the time being he will star in one and two-act releases, presenting animal stories exclusively.

Margaret Gibson, who at present is enjoying a vacation will, upon her return to the Los Angeles studios, be placed at the head of a company especially selected for her.

Mr. Clifford is now at work on his first release under the new arrangement. Alvin J. Neitz, for a long time connected with the directing force of the Horsley-Mutual studios, has been designated as the director of the new Clifford releases.

HORKHEIMER OFF TO COAST

H. M. Horkheimer, president and general manager of the Balboa company, and H. O. Stechhan, head of the publicity department, left on Friday, July 28, for the coast after a stay of several weeks in New York.

Before their departure announcement was made that William M. Ritchey, who for two years has been head of the scenario department, is still with Balboa, despite reports to the contrary.

ACTORS TO WATCH PICTURES

The initial performance of "Our American Boys in the European War," the thrilling film of the American Ambulance Field Service, will be given at the Summer home of Mrs. Vincent Astor, at Newport within the next ten days. The picture shows Uncle Sam's boys at work on the firing line and was taken by the Triangle Company. Ethel Harriman, daughter of Mrs. J. Borden Harriman, widow of the late railroad king, heads the committee in charge of the exhibition. The release will be in the nature of a big public benefit, the receipts of which will be forwarded to the Service abroad. Mrs. Astor has kindly thrown open her Summer home for the event.

"JAFFERY" SELECTED

International Film Service Selects Frohman Production as First Feature

"Jaffery," recently produced by the Frohman Amusement Corporation, has been secured by William R. Hearst as the first feature release for the International Film Service.

At an invitation performance of "Jaffery," given at the Strand several weeks ago, one of Mr. Hearst's representatives was present. He was so much impressed by this picture and the acting of the cast, headed by C. Aubrey Smith, that the film was sent by messenger to Mr. Hearst's summer residence near Hartford, Conn.

A special showing proved "Jaffery" to be the first picture, out of some fifty features reviewed, in which Mr. Hearst found all the dramatic elements and quality which he desired for the initial feature release of his company.

INITIAL MARTIN-MOROSCO RELEASE

The initial Vivian Martin subject to be released by the Oliver Morosco Photoplay Company, as a result of the long term contract agreement recently consummated between the actress and the West Coast producers, has been completed and will be shown in Paramount houses commencing Aug. 14. The title of the first release is "The Stronger Love."

"The Stronger Love" is a story of the mountains by Alice von Saxmar, the scenes being staged in the pine forests at the top of the San Bernardinos under the direction of Frank Lloyd. Miss Martin's supporting company includes Edward Peil, William W. Jefferson, Louise A. Emmonds, Alice Knowland, Herbert Standing, and John McKinnon.

BUYS RIGHTS FOR FOURTEEN STATES

D. J. Chatkin, vice-president of the United Film Service, with main offices in Chicago and branches throughout the West, has purchased for $100,000 the rights of "The Yellow Menace" serial for fourteen Western states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

The United Film Service Co. already operates offices in the more important cities in this territory and, in addition, will establish other branches to handle the serial.

The theme of "The Yellow Menace," the entire sixteen episodes of which are now complete, deals with the subject of preparedness. The principal character is a merciless but brilliant man of yellow blood, played by Edwin Stevens, who is striving to exalt his race over the white.

PUBLICITY MEN ORGANIZE

Advertising and publicity men of the motion picture world foregathered on July 26 in this city for the purpose of forming an organization of their ilk, which will probably be named the Associated Motion Picture Advertisers. This organization has no connection with any other body in or out of the motion picture business. It was formed with the idea of bringing the advertising and publicity men of the trade into contact in a social and business way, and to promote the welfare of their professions.

The meeting was held at the Claridge, and its conception originated with E. Lanning Masters, of the V. L. S. E. Temporary officers were elected as follows:

President, Arthur James; secretary and treasurer, E. Lanning Masters. Executive Council: Carl Pierce, Paul Gulick, Harry Reichenbach, Samuel M. Spedon, E. Richard Schayer, Charles E. Moyer, Arthur James, and E. Lanning Masters. The officers then were elected as an organization committee to secure legal entity and to draw up a suitable constitution and set of by-laws. Another meeting will be called as soon as this committee is ready to report.

F. P. STUDIO BUSY

Seven Companies Working—New Vehicles for Pauline Frederick, Ann Pennington, and Others

The Famous Players studio presents a scene of remarkable activity these days, with seven entire companies now actively at work.

Having completed Clyde Fitch's "The Woman in the Case," Pauline Frederick is now at work on a photoplay, "Ashes of Embers," written for her by Forrest Halsey. Joseph Kaufman, completely recovered from his recent illness, is directing.

Owen Moore and Marguerite Courtot are completing the adaptation of Edgar Selwyn's "Rolling Stones," with Del Henderson directing. The production marks Miss Courtot's first Famous Players appearance.

J. Searle Dawley, having put the finishing touches to Marguerite Clark's latest "Little Lady Eileen," is now taking the preliminary scenes for Ann Pennington's second vehicle.

Louise Huff, meanwhile, is playing a Quaker maid in "Patience," under the direction of Robert G. Vignola. Mae Murray, heretofore a Lasky star, does her first Eastern studio work under the direction of James John B. O'Brien in "The Big Sister."

Back from taking some outdoor scenes, under the direction of Sidney Olcott, Valentine Grant is doing interior work at the studio preparatory to starting South for some lumber camp scenes.

Withing the next few days Maurice and Florence Walton will begin work on a special production, directed by Ashley Miller. This marks the debut of the dancers with the Famous Players, and likewise the debut of the director as a member of that company's producing staff.

AUGUST LASKY PLAYS

Lou-Tellegen on Month's Releases—"Public Opinion" has Unusual Elements

The four August releases of the Jesse L. Lasky Feature Play company have well illustrated the varied possibilities of the screen.

Wallace Reid and Cleo Ridgely appear on August 3 in the original photoplay, "The House of the Golden Windows," written by L. V. Jefferson and directed by George Melford. The story is symbolic, being based on the fairy tale of the children who were attracted by a distant house with golden windows. Upon climbing to the place they discovered the beautiful house is a ramshackle building with sun shining upon the broken panes. The photoplay is designed to delineate the futility of vain desire. With Mr. Reid and Miss Ridgely are "Little Billy" Jacobs, James Neill, Mabel Van Buren and Marjorie Daw.

On August 17 "Public Opinion" will be offered with Blanche Sweet as star. It was especially written for the star by Margaret Turnbull. Miss Sweet will be seen in the role of a trained nurse on trial for murder. The mind of the public has been prejudiced against the woman by newspaper stories. The girl is innocent and the unusual feature of the picture lies in the fact that the spirit of the murdered woman tries to vindicate the nurse and bring the guilty to justice. Miss Sweet is supported by Earle Foxe, Edith Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

On August 24 Sessue Hayakawa, the Japanese actor, will be seen in "The Honorable Friend," written especially for him by Elizabeth McGaffey and prepared for the screen by Eva Unsell. Hayakawa plays a young Japanese gardener of an unscrupulous Oriental curio dealer and the story is romantic in trend. The cast includes Tsuri Aoki, Raymond Hatton and Billy Elmer.

Lou Tellegen will again be seen on the screen on August 28, when "The Victory of Conscience," a psychological story, written by Margaret Turnbull and directed by George Melford, will be released. The principal feminine role of a cafe dancer is played by Cleo Ridgely.

MOROSCO-PALLAS EXPANDING

Two new buildings are being added to the Morosco-Pallas Coast studios. One is for the workmen who make the stucco and plaster houses, pillars, ornaments, frieze, and in fact all the varied uses that skilled stucco workers can do with this plastic medium. It is a two-storied structure. The other building is a greenhouse for the palms and potted flowers used in the scenes and will be well supplied with all types of greenery. Russell Stapleton has been placed in charge of the enlarged property warehouse and C. W. Comegys has been transferred to the purchasing department.

THE WEEK WITH PARAMOUNT

For the week of Aug. 14, Paramount presents a programme in which the feature productions are "The House of the Golden Windows," starring Cleo Ridgley and Wallace Reid in a Lasky film; and "The Stronger Love," a Morosco production in which Vivian Martin takes the lead.

Among the short-reel releases are the twenty-seventh edition of the "Magazine on the Screen," the Paramount pictographs, the personally conducted tour with Burton Holmes in "Innsbruck, the Capitol of the Austrian Tyrol," and "Bobby Bumps Loses His Pup," a clever animated cartoon by Earl Hurd.

MARY CHARLESON calls California home, but until her recent arrival in Los Angeles with the Selig players from Chicago, she had not visited her home State for a number of years.

Vitagraph Blue Ribbon Features

"THE ALIBI"—Five Parts, with James Morrison.

"THE DARING OF DIANA"—Five Parts with Anita Stewart.

"THE TARANTULA"—Six Parts, with Edith Storey and Antonio Moreno.

"THE CONFLICT"—Five Parts, with Lucille Lee Stewart.

"THE SUSPECT"—Six Parts, with Anita Stewart.

Selig Red Seal Plays

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Neilan, Mary Charleson and George Fawcett.

"THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.

"INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.

"AT PINEY RIDGE"—Five Parts, with Fritzi Brunette.

"THE CYCLE OF FATE"—Five Parts, with Bessie Eyton, Edith Johnson and Wheeler Oakman.

Los Angeles' Big Downtown Theatres on "The Open Market"

TALLY'S BROADWAY
CLUNE'S BROADWAY
CLUNE'S AUDITORIUM
SUPERBA THEATRE
EMPRESS THEATRE
COLLEGE THEATRE

A strong endorsement of the open booking policy of the V-L-S-E from the largest producing center in the world.

Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Six Parts, with Orrin Johnson.

"THOSE WHO TOIL"—Five Parts, with Nance O'Neil.

"LOVE'S TOLL"—Five Parts with Rosetta Brice and Richard Buhler.

"THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.

"DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

Essanay Features

"THE STING OF VICTORY"—Five Parts, with Henry Walthall and Antoinette Walker.

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.

"THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.

"SHERLOCK HOLMES"—Seven Parts, with William Gillette.

"THE LITTLE SHEPHERD OF BARGAIN ROW"—Five Parts, with Sallie Fisher, John Junior and Richard Travers.

V. L. S. E. Inc.

SNAP SHOTS

Pete Schmid writes from Dome Island, Lake George, as follows: "Living in a bathing suit is the proper life. I have gained half an ounce since I came here." The communication in question is addressed to Schmid's enormous advertising attacker, the person known in the underworld as "Bee." Possibly Pete hopes to learn the methods employed by the larger individual for the putting on of flesh, but he would do better to spend his stamp money otherwise. The big man doesn't want Pete to increase in bulk, he can handle the Moroseo-Pallas publicity hurler easier as matters stand at present.

The day of romance has not fled forever, according to a statement issued from Fox headquarters. It seems that a plumber, infatuated with Theda Bara put in his spare time knitting a pair of slippers for Theodosia. Somehow the gift seems rather out of place, when Miss Bara's fervid screen activities are taken into consideration. Such a memento as a poisoned dagger, or a live cobra would appear more in keeping with the class of pictures in which the Fox star has become famous.

When love-lorn plumbers leave their trade
of lead-pipe work for knitting,
There must be something in the air to recompense for quitting.

Percy Heath stood outside the Criterion Theater one day last week. It was hot, deucedly hot, and Percy sought to dispel the warm atmosphere by humming the Thomas Ince "Song of Peace," first stanza. As his intellectual brow perspired, he removed his latest straw hat, and held it out in front of him. There passed a convivial person who had been looking on the wine not wisely, but too well. He gazed at Mr. Heath an instant, reached into his pocket, produced a nickel and dropped it in Percy's hat. Then he vanished. By the time Percy recovered from the shock, his benefactor was out of sight. But Percy still has the nickel, at least he vows he hasn't spent it. Such are the ways of "Civilization."

You've got to give it to Ben, the same being Bernard P. Fineman, formerly of the Patriot Film Corporation, which is now exploiting "How Britain Prepared." Ben is now engaged in a similar capacity by the Kemble Film Corporation, which is selling state rights on "America Preparing." It is understood that the Kemble Company will continue to market feature films after "American Preparing" has been disposed of, and that Mr. Fineman's fine Italian hand will be seen in the production of their future pictures.

Alan Hale was making a descent via the fire escape from the roof of a six-story building near the Famous Players studio the other day for a scene in "Rolling Stones." Director Henderson stood securely on the pavement below and gazed upward at his charge as the latter prepared for the downward flight. Then he gave him word to go and added—"Now thrill me, Allan." Which proves clearly that the screen director is a brutal, heartless, slave-driver with no thought for the undertaker's profits and that the recent rainy spell is certainly helped along by the pounding of the guns in the great allied drive.

According to the latest reports received from the Rialto Zoo, the number of dangerous animals in that vicinity are rapidly increasing. Ben Atwell informs us that a huge snapping turtle is now on guard at the side entrance of the house to protect the ladies of the silent drama from the "Johnnie element."

Jean Perkins, Mutual Signal actor, has been engaged to perform high and fancy dives at a Los Angeles park. One of the most spectacular stunts in his water repertoire is a dive made at night through a hoop of fire from a height of 106 feet, which is said to be a record for night work of the kind. Director McGowan has arranged Perkin's studio engagement so that it will not interfere with the park contract. However, we would rather have somebody or something interefere with us if called upon to astonish park sight-seers in such fashion. "Let Jean do it," appears to be a fitting motto for this case.

Ormi Hawley, who is being starred with Edmund Breeze in a five-reel feature being filmed by the Popular Plays and Players for Metro's programme, had the pleasure of riding in company with a bundle of dynamite sticks the other day. Ormi was a passenger in an auto journeying from Millinocket, Maine, to a lumber camp twenty miles distant. The explosive was to be used for blowing up buildings, and Miss Hawley discovered its presence after the car had traveled a couple of miles. Thereupon, as the road was rough and full of ruts, she decided to tend the stuff carefully, gathered it into a tender embrace and nursed it softly to the end of her destination. According to Miss Hawley's statement, that ride remains the climax of startling sensations in motoring, and one feels tempted to agree with her.

If you were blonde, pretty, clever and could wear Mae Murray's clothes, you would have been received with open arms, figuratively speaking, by Albert Kaufman, manager of the Famous Players studio, had you arrived within his ken one day last week. Kaufman searched his files and the still pictures of past productions for two hours, looking for a girl that would fit the foregoing description and the Murray clothes. The Lasky star is at work in the Famous studio and director John O'Brien needed just such a person. Never mind consulting your mirror and the tape measure—the lady has been found, and you are not needed now.

After a year's connection with the B. S. Moss Motion Picture Corporation, in the role of publicity expert, rotund Arthur E. MacHugh has sought fresh field and pastures new. He is at present working with Arthur C. Alston, who is sending out a melodramatic comedy entitled—"The Girl He Couldn't Buy," over the International circuit, the tour being scheduled to begin Labor Day.

Mabel Normand recently gave a "burial party" to her friends at which most of those prominent in Los Angeles film circles were present. The event took place on board Miss Normand's yacht, the guests being clad in Chinese mourning costumes, as requested in the invitations to the affair. Two Japanese servants belonging to the Normand melange officiated as undertakers. At the appointed time they made their appearance carrying a casket in which was enshrined a genuine slapstick, the old standby of vaudeville comedians for generations past. The casket was launched overboard with appropriate ceremonies, while a band played softly the refrain of "Good-bye Forever." This is the first of Miss Normand's avowed attempts to uplift film comedy.

For the third time "Hell to Pay Austin" has been cancelled as the dramatic feature of the Rialto programme. According to Ben Atwell's statement, Managing Director S. L. Rothapfel has no faith in the drawing powers of a play bearing such a torrid title during this heated spell.

Terry Ramsay avers that Mary Miles Minter finds her chief amusement in attending moving picture shows, when off duty. Which appears to be about as logical as a professional boxing champion going around nights looking for someone to beat up in a street scrap.

GEORGE T. PARDY.

FEATURE FILMS OF THE WEEK

"Purity" Features Audrey Munson in Deshabille—Mary Pickford has Charming Vehicle in "Hulda from Holland"—"The Prince Chap" Agreeable Romance.

"PURITY"

A Seven-Part Allegorical Drama Featuring Audrey Munson. Presented at the Liberty Theater. Produced by the American Film Manufacturing Company. Under the Direction of Rea Berger. Released by Mutual July 17.

Virtue / Purity ..... Audrey Munson
Thornton Darcy, poet ..... Nigell de Bruillier
Claude Lamarque, artist .. Alfred Hollingsworth
Evil, an allegorical character / Luston Black ..... William A. Carroll
Judith Lure ..... Eugene Ford
Publisher ..... Clarence Burton
Model ..... Neta Drinkwitz

After nearly a week's delay, during which License Commissioner George H. Bell ordered that some two hundred feet of film be deleted before a public showing, "Purity," ycleept a morality photoplay, reached the screen at the Liberty Theater.

"Purity" features Audrey Munson, the model and her poses in the nude. The commercialization of nudity in the name of art and police censorship of the theater are widely different problems. The slicing of a film here and there by self-imposed censors is, of course, absurd. It savors of narrow provincialism and autocratic use of authority. With a policeman as censor, our æsthetic advance is not likely to be extensive.

"Purity" is not salacious anywhere. It is obviously aimed to exploit the decollette Miss Munson. A half symbolic, half dramatic scenario was constructed around the model's lack of clothes.

After extended film explanation anent Miss Munson and the numerous reproductions of her body in marble, the story gets under way. In brief, it is of a poet who meets and loves a girl of the hills, one Purity Worth. He has written a book of poems but can not find a publisher. So, when he falls ill of a broken heart, she poses in the nude for an artist and thereby earns enough to pay for the cost of publishing the verses. Purity, of course, instantly brings fame and riches to the artist and the poet. The moral? Unto the pure all things are pure.

The early portion of the picture is largely given over to an allegorical theme of the entry of Evil into a sort of Arcadia presided over by Purity and peopled by ingenues called Art, Music and so on. This is a visualization of the dreams running through the poet's mind as he composes his poetry. Sample filmed inserts of the poem are given. These are of a rather fearful type, running along this plane:

"Alone supreme with naught to dread
She comes to earth with gentle tread."

In staging the allegory, scenes of uncultivated woodlands should have served for the background. Instead, we have an estate, with gravel drives and hedge-rimmed sidewalks. This sounds a fatal note of artificiality and inappropriateness.

In the matter of direction, "Purity" is particularly unimaginative in its allegorical moments. It gains a bit in interest and has a better grasp of direction as the main story unfolds. There are, however, serious directorial lapses. The publishing office is utterly unreal, for one thing.

The acting is of no particular vigor. Miss Munson's poses and movements are modest and artistic, revealing a physique of splendid classic lines. She is a joy to the eye. Facially she lacks expression, however, and her gestures are limited. Nigell de Bruellier, the Felipe of "Romona," is the poet, while Alfred Holingsworth has forceful moments as the artist. Mr. Bruellier's work does not equal the sincerity of his playing in "Ramona."

FREDERICK JAMES SMITH.

"HULDA FROM HOLLAND"

A Five-Part Original Drama by Edith Delano, starring Mary Pickford. Produced by the Famous Players Under the Direction of John B. O'Brien for Release on the Paramount Program, July 30.

Hulda ..... Mary Pickford
John Walton ..... Frank Losee
Allan Walton ..... John Bowers
Uncle ..... Russell Bassett
Little Yacob ..... Master Harold Hollacher
The Burgomaster ..... Charles E. Vernon

As delightful as a fairy story, with characters as quaint and pretty as the tulips of the land of windmills, is "Hulda from Holland" in which Mary Pickford appears in the title role. It is one of the prettiest roles that we have ever seen the charming little star in, and she is as lovable as she is quaint. A more delightful part for Miss Pickford would be hard to find. With full justification we can say that this is one of the best of her pictures.

Hulda and her little brothers and sisters in their quaint Dutch costumes are positively captivating. They not only look their parts but act them as well yet with a naturalness that brings out many touches of human comedy. Everything that is done is just what would be expected of children and this adds considerably to the abundant human interest in the story.

Everything is so picturesque, characters, settings and the star that it is impossible for anybody not to like "Hulda from Holland." It also has a story which is logical though it is practically a modern fairy tale, with an ogre, a hero and a charming little heroine. These characters however are real, for the heroine is the little Dutch girl, the ogre is a big financier and the hero is his son who falls in love with little Hulda.

The story is simple but it is strong enough to be a starring vehicle for Miss Pickford. It deals with the attempts of a financier to buy the property of an old Dutchman, Peter Hause, who refuses to sell, thereby holding up the construction of the railroad. Peter's nieces and nephews come from Holland to live with him but he is injured before he can take them home. Hulda and her brothers take refuge in a boarding house, where she meets a young artist. He falls in love with her and later, when she goes to her uncle's house he marries her acting upon instruction from his father. By doing so he secures the rights to the property for his father and, in the end, everything is forgiven.

The cast is an excellent one. Frank Bassett is typically a kindly Dutchman and John Bowers is a most likable and ardent loving hero. Frank Losee also does some excellent work and last but not least are the little Dutch children.

The settings are excellent, the photography is good and the master hand of an efficient director is seen throughout. Director O'Brien has done most commendably and, with the exception of one or two very slight discrepancies, there is absolutely no fault to be found with his work. E. S.

"BETTINA LOVED A SOLDIER"

A Five-Part Drama, Based on Ludivoc Halevy's Novel, "L'Abbe Constantin," Featuring Louise Lovely. Produced by Bluebird Photo Plays Company for Release on Universal Programme, Aug. 14.

Abbe Constantin ..... George Berrill
Mrs. Scott ..... Frencella Billington
Bella ..... Zoe DuRae
Bettina ..... Louise Lovely
Paul de Lacardens ..... Douglas Gerrard
Jean Reynaud ..... Rupert Julian
Pauline ..... Elsie Jane Wilson

Louise Lovely is charming and destined to be long remembered by screen patrons which could have been compressed into three parts with better effect. Lillian Walker works with all her old-time energy, but even her best efforts fail to make the drama convincing.

So far as the photography is concerned there is no adverse criticism to be made. The landscape views are excellent, and the deep sets, for which the Vitagraph studios are famous, lend a thoroughly artistic finish to the feature. The close-ups are extremely effective, and the grouping leaves nothing to be desired. Evart Overton gives a commendable performance in the role of the hero, Raymond, and adequate support is rendered by the other members of the cast. P.

MISS PAULINE FREDERICK AND ALAN HALE,
In a Domestic Moment of the Famous Players' Picturization of "The Woman in the Case."

"HESPER OF THE MOUNTAINS"

A Five-Part Drama Written by Hamlin Garland, Featuring Lillian Walker. Produced by Vitagraph Company, under Direction of Wilfrid North, for Release on V. L. S. E. Programme, July 31.

Ann ..... Lillian Walker
Barnett ..... Donald Hall
Raymond ..... Evart Overton
Baker ..... Donald MacBride
Munro ..... Denton Vane
Kelly ..... Robert Gaillard
Nora ..... Rose E. Tapley
Mackay ..... Templar Saxe
Claire ..... Josephine Earle

In "Hesper of the Mountains," Lillian Walker appears as the heroine, Ann, a role of numerous opportunities. Coming West with her brother, Ann finds it hard to accustom herself to the crude ways of the frontier, and plainly shows her disapproval of the country and its rough inhabitants. When Raymond, foreman of the ranch where she is stopping, is shot, Ann nurses him back to health, but after his recovery, discourages his attentions to her.

The miners of Sky Town, under the leadership of Jack Munro, a reckless character, form a union, and go on strike. Raymond refuses to join the union, and the sheriff begins organizing a posse to protect the mine owner's interests. Munro, a former West Point man, drills the miners in the use of arms. Raymond, at Ann's suggestion, kidnaps Munro and loads him into an empty freight car, but the latter escapes in time to head his forces. Just as the sheriff's posse and Munro's men are about to clash, the militia sent for by Raymond, are seen approaching, and the miners disperse. Munro, in a drunken fury, meets his foes single-handed and is killed. When Raymond again proposes to Ann, she accepts him, having seen that she is mistaken in her estimate of Western men.

Taken on the whole the play does not measure up to the usual Vitagraph standard. There is a lack of continuity that spells disaster for the picture. A variety of episodes are shown that, with proper handling, might be knitted into a plausible tale. But the impression left on the spectators is that of a disconnected story dragging lamentably through five reels of film, in her impersonation of Bettina, the fascinating maid who wins the heart of a French soldier, and makes him her lover in spite of himself. Director Rupert Julian, who always plays the role of hero, has succeeded in filming Halevy's romance into a very acceptable screen feature. The play abounds in artistic photography, remarkable for exquisite tinting and good lighting effects and setting, and, aside a few trifling inconsistencies that inevitably creep into this type of drama, the picture can be listed as a clean-cut and interesting creation.

The film follows the story as set forth in Halevy's novel rather closely. Mrs. Suzie Scott, a wealthy American, and her sister, Bettina, a girl of seventeen, purchase the estate of Longueval in France. For more than thirty years the Abbe Constantin has been cure of the village. His nephew, Jean Reynaud, is a cavalry officer, who falls in love with Bettina. His affection is returned, but Jean considers the girl's wealth a barrier to their happiness, and decides to leave Longueval rather than confess the yearnings of his heart. A rival, the fortune seeking Paul de Lacardens, is defeated by Jean in a sabre duel. The latter's modest objections to proposing to Bettina are overcome by his uncle, the Abbe, who commands him to marry the American beauty, after the girl has explained the situation to the priest.

The role of Bettina is particularly well adapted to Miss Lovely, who gives a pleasing study of the unsophisticated little damsel, employing innocent artifices and coquettish traps for the ensnaring of her backward lover. Rupert Julian is a very satisfactory hero in the character of Jean Reynaud, and Douglas Gerrard, as the villian, Paul de Lacardens, gives an impressive performance. The work of the child actress, Zoe DuRae, as Bella is entitled to high praise, and George Berrill appears to good advantage in his impersonation of the venerable Abbe. Frencella Billington's brunette beauty shines forth pleasantly in the role of Bettina's sister, and the remainder of the cast furnishes excellent support. Elsie Jane Wilson is attractive in the guise of Pauline, the Abbe's youthful housekeeper, but the part seems to be an utterly superfluous one. It is evident from the beginning that Pauline is infatuated with Jean, but beyond casting appealing glances at the handsome lieutenant and weeping behind doors, she contributes absolutely nothing to the action of the tale. The feature will gain the approbation of all who admire romantic drama, tinged with pretty sentiment. P.

"THE PRINCE CHAP"

A Five-Part Picturization of Edward Peple's Play of the Same Name. Produced by Selig Under the Direction of Marshal Neilan, for Release by V. L. S. E. July 24.

William Peyton ..... Marshal Neilan
Arline Arrington ..... Mary Charleson
Claudia ..... Mary Charleson
Alice Travers ..... Bessie Eyton
Alice's Mother ..... Camille D'Arcy
Runion ..... George Fawcett
Helen Travers ..... Margaret Fawcett
Paul Helmer ..... Cecil Holland
Jack Rodney ..... Charles Gerard
Phoebe Puckers ..... Fannie Cohen

"The Prince Chap" is one of those film gems, a modern fairy tale with an abundance of heart interest, a touch of comedy and much pathos. It is a picture among a thousand, one that, while its story is somewhat lacking in continuity, never gets tiresome or tedious for a moment and it is thoroughly delightful from beginning to end. Each scene is a bright touch of human interest and never for a moment does artificiality creep in. The characters are true, well drawn and, above all, well acted. They are human and the players are sincere in their interpretations.

Mildred Platts, the little fair-haired lassie, who plays the part of the young child, Claudia, gives one of the finest juvenile performances that we have ever seen. In the comedy parts, she is captivating and without doubt her work in its emotional naturalness is one of the outstanding features of the production. As William Peyton, the prince chap, Marshal Neilan does some unusually clever work. He is sincere and convincing and his performance is more than acceptable. George Fawcett in a character role, that of Runion the old valet, is excellent and his deft touches of comedy are unique as well as most pleasing. Mary Charleson and Bessie Eyton handle their roles effectively, and the remainder of the cast gives good support. Fannie Cohen, however, would be much better if she had not made the idiosyncracies of the slavey so pronounced.

The director has introduced many touches of comedy, such as when the valet tries to get a drink only to find that somebody else desires his concoction. Every scene is lightened with humor. Mr. Neilan has also given little Miss Platts considerable opportunity to display her ability. He has used her to enhance the human interest side of the story to such an extent that this is predominant throughout. The continuity of the story could be better but this is barely noticeable, so well has the picture been produced.

The settings are excellent and the lighting effects and photography are well above the average.

The story concerns a young artist who is made the guardian of a baby. In later years the girl causes him to break with his old sweetheart only to discover that he really loves his ward. E. S.

STUDIO GOSSIP

ANNA LITTLE, who will shortly be seen in "Neil Dale's Men Folks," recently completed under Frank Borzage's direction, had a narrow escape from injury while taking a prominent part in the Flying A Rodeo presented by the American-Mutual Company's cowboys on July 4. In "A Race for a Bride," one of the features of the rodeo, she was pursued on horseback by a score of cowboys, the first to overtake her carrying off the "bride" by snatching her from her saddle. Pete Morrison, one of the star performers of the Flying A corral, outdistanced his rivals and lifted Anna from her galloping mount, but his horse became over-balanced and started to fall on her. Another rider, Manuel Sampson, spurred his horse alongside at the risk of crushing her between the horses, and with one arm lifted her, uninjured, to his own saddle.

CHARLIE CHAPLIN carefully slipped his bank book into his pocket at the Mutual Hollywood studios the other day and discoursed upon the screen. "From a health standpoint," he declared, "there is no comparison. It is compulsory in the motion picture business to leave your bed before nine in the morning, while the stage rather invites one to lie abed until late. The best air of the day is then lost, and a man's health suffers accordingly. And then, I believe, in retiring early, too, which is impossible for stage folk."

E. H. SOTHERN has started work on his second photoplay under the direction of Fred Thomson. Archibald Clavering Gunter is the author of the story, which we are informed is one of mystery. Adele de Garde, Brinsley Shaw, and Charlotte Ives appear in Mr. Sothern's support.

HELEN HOLMES plays the titular role of Judith in "Judith of the Cumberlands," a five-act drama of mountain life in Kentucky and Tennessee, released as a Mutual Star production next week. The exteriors were taken in the wilds of the Santa Ynez Mountains, below Santa Barbara.

PARAMOUNT PROGRAM PARAMOUNT PROGRAM

What Tiffany is to Jewelry——
What Shakespeare is to Literature——
Famous Players-Lasky is to Motion Pictures

FAMOUS PLAYERS — LASKY CORPORATION
485 FIFTH AVENUE NEW YORK CITY
ADOLPH ZUKOR, PRESIDENT — JESSE L. LASKY, VICE-PRESIDENT
SAMUEL GOLDFISH, CHAIRMAN OF BOARD — DANIEL FROHMAN, CECIL B. DEMILLE, PRODUCING MANAGERS

GENERAL FILMS

"THE HEART MENDERS"

Single-Reel Comedy Featuring Ethel Teare, Lloyd V. Hamilton, and Bud Duncan. Produced by Kalem Company for Release on General Film Programme.

Ham ..... Lloyd V. Hamilton
Bud ..... Bud Duncan
An Unhappy Wife ..... Ethel Teare
Ethel's Husband ..... Pat Rooney
I. Separatem (a lawyer) ..... Al. Edmonson

One of the brightest and best of the "Ham and Bud" productions is furnished the screen in the presentation of "The Heart Menders." With charming Ethel Teare as an additional attraction, the funmakers, Hamilton and Duncan, score a success in their latest effort, which abounds in absurdities and clever comedy. Miss Teare, as the discontented spouse who seeks relief from her marital troubles, invests the role with crisp humor of the most telling brand, and her piquant type of beauty has seldom been seen to better advantage. Pat Rooney is effective as the erring husband. Al. Edmondson is amusing in his insistent efforts to promote trouble in the part of the lawyer—I Separatem, and taking it all through, the picture promises to prove a worthy successor to the long list of "Ham and Bud" films. The photography is clear, distinct and in every way a praiseworthy sample of ingenious camera work, and the directing thoroughly satisfactory. P.

"A MYSTERY OF THE RAILS"

Single-Reel Episode of "The Hazards of Helen." Featuring Helen Gibson. Produced by Kalem Company, for Release on General Film Programme.

Telegraph Operator ..... Helen Gibson
Engineer ..... P. S. Pembroke
John Sparks ..... George Routh
Gato ..... Bob Anibus
Chief Dispatcher ..... G. A. Williams

In this tale of a conspiracy against the railroad company by unscrupulous individuals in search of loot, Miss Gibson displays all her usual vim and cleverness which has rendered "The Hazards of Helen" the most popular series dealing with life and adventures on the steel highways the screen has yet known. The dainty heroine is called upon to indulge in some wonderful athletic stunts during her fight against the company's enemies. The film is remarkable for a number of extremely well-handled settings, and one sensational situation follows another with rapidity. Splendid support is given the principals by the other members of the cast, and the photography and directing are of the high grade for which the Kalem studios have become famous. "A Mystery of the Rails" compares favorably in every particular with the preceding episodes of this series. P.

SERIAL FILMS

"WEIGHED IN THE BALANCE"

The Twelfth Episode of the "Who's Guilty?" Series Featuring Tom Moore and Anna Nilsson. Produced by Arrow for Release by Pathe. Scenario by P. A. Parsons. Novelization by Mrs. Wilson Woodrow.

In "Weighed in the Balance" we have one of the strongest of the "Who's Guilty?" series, a picture that will probably be the subject of many sermons. It is vital and strikes home, teaching a moral lesson in asking who is guilty for the death of a young man who is just entering upon his career. This youth is taken from college at the death of his father and from a position of wealth and luxury he is forced without special preparation to support his mother and sister. He secures a position in the mills his father formerly owned and rapidly works himself ahead, thus incurring the hatred of the brutal superintendent. He falls in love with the foreman's daughter, who spurns him in order that she may receive the attentions of the superintendent. The two suitors get into a fight and the young mechanic is discharged, although the affray had nothing to do with business. The other employes strike in sympathy and, due to rioting, the militia is called out. The youth councils peaceful methods but at the sight of the superintendent he loses control of himself and starts to fight with the other strikers joining in. The troops fire and he is killed. Too late the girl realizes that she really loves the youth. The audience is left to decide whether the girl, the owner of the plant or the law in permitting the troops to kill, is guilty of the death of the youth.

The story is intensely interesting and full of pathos, possessing plenty of action in it. The strike and fight scenes are unusually realistic. E. S.

WINIFRED KINGSTON, Dustin Farnum's leading lady, having just finished her last picture with Farnum, is preparing for a motor trip through the northern part of the State, including the national parks. This trip will be unique in that there will be no men in the party. It is to be an exclusively women's party.

INCORPORATIONS

ALBANY, N. Y. (*Special*).—Certificates of incorporation were filed this week with Secretary of State Hugo for fourteen newly formed theatrical and motion picture concerns, the largest enterprise being the Famous Players-Lasky Corporation with a capital of $625,000, organized by the consolidation of the Famous Players Film Company and the Jesse L. Lasky Features Company. The company will engage in a general theatrical and motion picture business. The list of new firms follows:

The Little Players of America, New York City. Theatrical proprietors and managers; also to conduct a general motion picture business in manufacturing films, projecting machines and the exhibition of motion pictures. Capital, $100,000. Directors: Harold W. Harwell, Charles D. Harris, and Harry S. Hechheimer, 220 West Forty-second Street, New York City.

Big Four Amusement Company, New York City. To own and manage theaters and provide for the production of stage attractions. Capital, $5,000. Directors: Max Spiegel, Edward Spiegel, and Joseph Lansberger, Strand Theater Building, New York City.

Tennant Producing Corporation, New York City. Theatrical, motion picture and other amusements, and to maintain a theatrical and vaudeville booking agency. Capital, $50,000. Directors: Elizabeth A. Reilly, Thomas E. Murray, Jr., and Daniel G. Donovan, 335 West 111th Street, New York City.

Famous Players-Lasky Corporation, Millbrook, N. Y. Formed to acquire the stock of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company and engage in the production of motion picture films, operate theaters and other amusement enterprises. Capital, $625,000. Directors: Daniel Frohman, Jesse L. Lasky, Adolph Zukor of New York and Cecil B. De Mille of Los Angeles, California. The board of directors comprises eight others.

"Scranton Theatres Corporation," New York City. To conduct theaters and provide for the production of attractions of various kinds. Capital, $1,000. Directors: Milton Lewis, Jacob Goldenberg, and Abraham I. Berman, 55 West 110th Street, New York City.

Uscan Feature Photo Play Corporation, Massena, N. Y. To conduct theaters, and produce and exhibit motion pictures and photo plays. Capital, $50,000. Directors: H. Wilmot Young, Sam Drade Drake, and Wilber R. Hitchcock, 270 West Seventy-ninth Street, New York City.

Huntington Amusement Company, Huntington, N. Y. Managers and proprietors of theaters. Capital, $5,000. Directors: Lillian Goldstein, Irving Whitestone, and Benjamin Goldstein, 153 West 139th Street, New York City.

United Finance Corporation, New York City. To construct and operate motion picture theaters. Capital, $10,000. Directors: Bernard M. Wood, Frank L. Clough, and Bertha E. Wood, 110 West Fortieth Street, New York City.

Castle Producing Company, New York City. To engage in a general theatrical business in all its branches. Capital, $5,000. Directors: Henry E. Schwartz, James W. Castle, and J. Solon Einsohn, 239 West 115th Street, New York City.

Nanuet Amusement Corporation, New York City. Theatrical and motion pictures and other amusement enterprises. Capital, $10,000. Directors: Harry Harris, Henry G. Wiley, and Leopold Friedman, 31 Nassau Street, New York City.

Paul Benedek, Inc., New York City. Theatrical proprietors and managers. Capital, $5,000. Directors: Paul Benedek, Frederick Herendeen, and George E. Stoddard, 1482 Broadway, New York City.

Daniel Mayer-Carlton, Inc., New York City. To acquire film productions, and conduct theaters. Capital, $10,000. Directors: Daniel Mayer, Carle E. Carlton, and Walter A. Hall, Times Building, New York City.

Schoenbach Amusement Company, Brooklyn, N. Y. To conduct theatrical performances of all kinds. Capital, $5,000. Directors: Herman Schoenbach, Julius Leventhal, and Sam Silberglet, 218 South Third Street, Brooklyn, N. Y.

Bedford-Atlantic Rink, New York City. Motion pictures and ice and roller skating. Capital, $50,000. Directors: Jay A. Gilman, Sigmund W. Majewsky, and Edna J. Bergesen, 5 Beekman Street, New York City.

STEIN'S MAKE-UP
NEW YORK

IN THE PICTURE STUDIOS

A. CARLOS

A. Carlos, general representative for William Fox, is the dynamo responsible for the new condition of things at the Fox studios.

Mr. Carlos sat at the broad desk in the executive offices at the Fox Edendale studio. Windows and doors looked out upon a flower covered Mission-style wall, and the peace and charm of the day was that typical of California only. Mr. Carlos chatted of various things; his pleasure at being in California after weeks of Jamaica; the growth of the Fox company from two to four entire floors in the Leavitt Building, New York; and his (Mr. Carlos') pleasant seven-year association with Mr. Fox.

The telephone rang. After a brief conversation, Mr. Carlos hung up the receiver with a pleased smile and the remark:

"You have just heard me consummate the deal whereby the Fox company secures the Dixon studio. There are to be several, maybe five new companies formed, so we will need both this and the studio we have just acquired."

But the information that conveys best the fact of the Fox company's growth in out-put was the casual statement that comedies are to be made by this company.

So choosing casts has been the busy diversion of Mr. Carlos for the past two weeks, even his Sundays being devoted to the studios and the choosing of those who are to make Fox comedies.

It is a busy plant, and should the Eastern Fox companies come West for the Winter, as is planned, it will rank as one of the very biggest and busiest of the coast studios.

INSTALL NEW LABORATORY

The Popular Plays and Players Company, releasing on the Metro programme, has just installed their own laboratory at the studio in Thirty-fifth street. Amos Stillman has been placed in charge of the new laboratory. He was one of the first laboratory men engaged by the Vitagraph Company in Brooklyn about ten years ago.

VEHICLE FOR MISS SAUNDERS

When Jackie Saunders completes her work in the serial, "The Grip of Evil," she will be starred in a five feature film by Will W. Whalen, entitled, "The Lily of the Coal Fields." Miss Saunders takes a dual role, appearing as Bridget and Belle Purcell, twin sisters. The film is said to abound in thrilling situations.

GOTHAM COMPANY ACTIVE

The Gotham Film Company, it is announced, is to immediately start the filming of a thirty-two reel serial, "The International Spy," written by Edgar Mels, a New York newspaper man. The principal roles will be played by Irving Cummings, Frederick Truesdell and Betty Marshall.

In addition, the Gotham announces its intention of producing fifty-two five reel features each year, with such players as Miss Marshall, Christine Mayo, Ethel Kaufman, Virginia Norden, Marguerite Snow, Maurice Costello, Mr. Cummings, Mr. Truesdell and Art Acord featured.

It is the announced plan of the organizers to have six companies working on the coast, with six more divided between the South and East.

MARGUERITE BERTSCH is producing her latest story, which features Edith Storey and Antonio Moreno. It is a domestic drama. When completed it will be in five parts, and will be released as a Vitagraph Blue Ribbon feature.

JOHN ROBERTSON, at the Vitagraph Bay Shore studio, is putting the finishing touches on a one-part comedy from the pen of Edward J. Montague. Huntley Gordon, Shirley Moore, Grace Blakely, and William Lytell, Jr., are the principals.

VIVIAN RICH has turned her to hand to comedy, and will be seen in "Prof. Jermy's Experiment," a two-act offering now being filmed under the direction of Thomas Ricketts. The American-Mutual actress is co-starred with Al. Vosburgh.

GEORGE FISHER, who plays the Christus of Thomas H. Ince's "Civilization," began his stage career as a dresser. Eight years ago, during the run of a stock company in Ohio, the leading man of the company advertised for a dresser and, among the numerous applicants, was a youth who had just been graduated from high school. The youth, young Fisher, got the job. He was soon given small roles and slowly advanced. Ultimately he drifted into picture work as juvenile with William Hart in the Kay-Bee forces. Fisher, who was born in Michigan, is still in his twenties. He will be seen, by the way, in a juvenile role shortly with Frank Keenan. The photoplay is as yet unnamed but was written by C. Gardner Sullivan, who wrote "Civilization."

CRANE WILBUR, the Horsley-Mutual star; Director Robert E. Broadwell, a cameraman, and three members of Wilbur's company, recently invaded Mexican territory, armed with nothing but a motion picture camera. They remained for three days, filming "Somewhere in Mexico," a forthcoming military drama.

ROBERT VAUGHN, who supports Florence La Badie in Thanhouser's "The Fugitive," soon to be released through Pathe, is Polish. His father, the press agent tells us, was Count Von Skinski, but Robert Vaughn never has taken the trouble to claim his title. Mr. Vaughn's full name never will get into the electric lights—they don't make signs big enough. He was christened Robert Alfred Paul Vaughn Bergen Von Shinski.

ERNEST WARDE, Thanhouser director who made "Hidden Valley," starring Valkyrien (Baroness Dewitz), soon to be released through Pathe, has just returned from the Catskills with Miss Marie Shotwell and the other members of his company. Mr. Warde spent a week making mountain scenes in a Thanhouser picture in which Miss Shotwell is to be starred.

FLORENCE LA BADIE and her director, Frederic Sullivan, are working at the Thanhouser studios on a feature in which Miss La Badie plays two parts. A large amount of double exposure work will be necessary.

HERSCHEL MAYALL, who plays the monarch of the imaginary kingdom of Wrêdpryd in Thomas H. Ince's "Civilization" at the Criterion Theater, received his first stage experience while he was still studying at Minneapolis College. It was when Robert Mantell came to town and some of the college men for a lark applied at the stage-door as supers. Mayall was chosen to carry a spear. After that eventful occasion he decided to leave college in his second year to join a stock company. He played juvenile leads at Pike's Theater, Cincinnati. Ultimately, Mayall appeared on Broadway in "The Garden of Allah." At the conclusion of a road tour of this company, he joined the Burbank Stock company in Los Angeles. It was while at this theater that Thomas H. Ince happened to see him and, being impressed by his work, made him an offer to enter the "movies."

CHARLES RAY, Ince star, is seen in an unusual role in "The Wolf Woman," which features Ray and Louise Glaum. The part is still a secret, however.

GRACE CUNARD, FRANCIS FORD, and their company were disappointed at the last moment in their hopes of going to Honolulu to film a tropical picture, with the conclusion of the "Peg o' the Ring" series. Instead, the pressure of demands from exhibitors for more of their work has been so great that the co-stars have been forced to "stay on the job" near Los Angeles.

DIRECTOR PAUL SCARDON has "The Enemy," by George Randolph Chester and Lillian Chester, well under way. Mr. Scardon's cast includes Charles Kent, Evart Overton, Peggy Hyland, James Morrison, Julia Swayne Gordon, Billie Billings, and Edward Elkas.

MYRTLE STEDMAN'S eyes suffered so much from her double exposure work in making "The American Beauty" that she has been in a darkened room. For a time the specialist believed that he would have to operate. She has now completely recovered.

LOUIS TRACY, the English novelist, is the latest "big man" to sign with the Pathe Company to write moving picture plays for the Gold Rooster patrons. Mr. Tracy wrote "The Grip of Evil," recently released by Pathe, and his books, "The Wings of the Morning" and "The Pillar of Light," have made him well known to the American people. He was born in Liverpool, England, March 18, 1863, was raised in Yorkshire and regards himself as a "Yorkshire man." He spent some of his boyhood in school in Northern France and made walking tours through that section of France when he was a young man. He was fired with the ambition to become an officer in the British army, when he attained his majority, but the expenses of a commission were too great to be borne by him and he became a journalist. In 1889, he went to Allahabad, India, to edit the *Morning Post* and remained there three years. In 1892, he returned to England and with T. P. O'Connor he started the *Sun*, a London evening newspaper. Two years later he joined Sir Alfred Harmsworth, now Lord Northcliffe, and others in the purchase of the London *Evening News*. "The Living Wage," a phrase which he used as the caption of a leading article he wrote while the *Sun*, brought him considerable celebrity. He studied social conditions and during the winter of 1894-95 he accomplished a work of which he is really proud. When Winter was at its height and the poor of London were suffering more than mere words can tell, Mr. Tracy stepped into the breach and organized a relief movement to aid the starving. The work he accomplished was wonderful, over a million persons being kept from starvation. He visited the United States in 1896 and returned for a long stay the following year. Mr. Tracy was at his home in the town of Whitby on the North Sea when the war broke out in August, 1914. His son, about to enter college, volunteered and he himself raised, drilled and equipped half a batallion for the North Riding Regiment of Volunteers. Mr. Tracy was appointed Batallion Sub-Commandant, and for the ensuing twenty months devoted himself exclusively to his country's service. When the German cruisers bombarded Whitby in December, 1914, Mr. and Mrs. Tracy went through the bombardment and the Tracy home was struck twice by shells from the war vessels. Last March Mr. Tracy decided to take a rest and came to this country. He had scarcely arrived when the Pathe Company signed him.

HENRY KOLKER, who heads the supporting company in "Gloria's Romance," began his career with the German Stock company of Milwaukee, Wis., studying under the direction of the then leading man of that company, Franz Kauer, and soon afterward went over to the American Theater, joining Robert Downing in such plays as "The Gladiator," "Damon and Pythias," "Virginius," "Ingomar," "Othello," "David Garrick," and "Richard, the Lion Hearted." After spending two seasons with Mr. Downing, Kolker headed the company supporting James O'Neill in "Hamlet," "The Courier of Lyons," "Virginius," and "Monte Cristo." His first New York appearance was made at Wallick's Theater, where he played Guiderius in the big revival of Shakespeare's "Cymbeline." The next five years were spent as leading man of stock companies in Buffalo, Syracuse, Rochester, Indianapolis, Montreal, Philadelphia, Newark, and Denver, and at the end of that period he was cast for the title-role in "Sergeant James," Eugene Walters's first play, produced by Kirke La Shelle. Under the Liebler management he toured the country in the role of John Storm in "The Christian," played in Leo Dietrichstein's "Military Mad," at the Garrick Theater, and then for a season of twenty weeks supported Ada Rehan in "The School for Scandal," "The Taming of the Shrew,"

MAURICE COSTELLO.
In "The Crimson Stain Mystery," the New Sixteen-Episode Serial.

and "The Country Girl." Mr. Kolker played in the original production of "Strongheart" at the Hudson Theater, New York, and then joined Amelia Bingham for her production of "Mademoiselle Marni" at Wallick's Theater. After a season as leading man for Madame Kalich at the old Manhattan Theater in Maeterlinck's "Monna Vanna," he appeared with the same star in "The Kreutzer Sonata" and "Marta of the Lowlands." His next engagement was as leading man in "The Three of Us," and he then left for a tour of Australia with Margaret Anglin in "The Thief," "The Taming of the Shrew," and "The Twelfth Night," returning to America to join Madame Nazimova in her production of "The Passion Flower." He then joined the New Theater company, playing in "The Winter's Tale," Charles Surface in "The School for Scandal," and the title-role in "Don." He next came under Colonel Henry W. Savage's management, and was starred in "The Great Name," following which he appeared in the title-role of Paul Armstrong and Wilson Mizner's "The Greyhound," at the Astor Theater. The next season he was starred in "Our Wives," and the season after in "Help Wanted," in both of which he scored tremendous successes. It was just following his appearance for a season in "Our Children" that he did his first picture work in the feature entitled "The Bridge." His work in "The Warning," another feature film, is also still remembered by many.

ALICE JOYCE is taking dancing lessons from a prominent New York teacher that she may be perfect for several ballroom scenes of the coming Vitagraph spectacle, "The Battle Cry of War," which marks her return to the screen.

TOM MIX is to star in Zane Grey's "The Light of Western Stars," a Selig feature play.

"The Marriage of Molly-O," at the Rialto Theater last week, called for an accompaniment of Celtic tunes, and Hugo Riesenfeld has trained his orchestra in the rendering of "The Wearing of the Green," "Mrs. McCleod's Reel," "The Tail of Clancy's Coat," "Throw Him Down McClusky," and other lyric gems of that ilk. This is a far cry from the Beethoven symphonies, the strains of Wagner, Gounod, and other classical productions with which the Reisenfeld musical experts have delighted audiences in the past, but high art must occasionally be sacrificed to the exigencies of the film drama, and so it happens that the Rialto fiddlers lilt and scrape merrily the jocund ditties of the Emerald Isle.

The "getting back to nature" idea evidently appeals to Claire McDowell, the Universal star. According to information received, she is residing with her mother in a home on the crest of a mountain near Universal City, retires every night at nine, awakens when the birds pipe at sunrise, and goes into action at the studio at 8.30 A. M.

De Young, New York.

ROSA GORE.

Rosa Gore is widely known through her many seasons in vaudeville with her husband, Dan Crimmins. Mr. Crimmins and Miss Gore are members of the George Kleine "Musty Suffer" company and have been with Mr. Kleine for eleven months. They are rapidly becoming well known in the screen field. Mr. Crimmins has found time to write five comedy scenarios from former musical comedy vehicles.

"PHOTO-PLAY" NOT INTERESTED

Julian Johnson, Editor of the *Photoplay Magazine*, states "I have observed in one or two trade paper announcements recently a coupling of the name of *Photoplay Magazine* with Herbert Brenon's new enterprises.

"This is to inform you that *Photoplay Magazine* is not interested in Mr. Brenon's enterprises and will not be, nor is it interested in the affairs of any other motion picture producing company."

PATHE CLUB OUTING

The Pathe Club, an organization comprised of employees of the moving picture company of that name, enjoyed an outing to Glenwood Landing on Sunday, July 23. The party went up the Sound in the steamer *Bronx*, which the club chartered for the occasion. At the landing a dinner was served, and games were held which proved interesting and exciting. A Pathe News cameraman filmed all the events, which have been put into a special reel and will be shown at the club's next meeting.

ARTHUR CHATTERDON IN FILMS

Arthur Chatterdon, who has starred at the head of his own traveling stock company for a number of years in the East and Middle West, has just completed a five-reel picture for the Capitol Film Company of Atlantic City, N. J., called "The Love That Wins." Work has been begun on "His Lucky Number," the second picture to be released within four weeks.

PATHE VISUALIZES KIPLING

Beginning this month, Pathe will release at least three features a month in addition to the regular programme of serials, Pathe News, cartoons, scenics, etc.

One of the most important releases will be "The Light That Failed," by Rudyard Kipling, featuring Robert Edeson. "Kick In," one of the recent stage successes, is also in course of production. "The Shadow of Her Past," starring Madame Lina Cavalieri, and Lucien Muratore, is being very heavily booked in advance. "A Woman's Fight," featuring Geraldine O'Brien, is another Gold Rooster release. Pearl White is working on a feature under the direction of Edward Jose, producer of "The Iron Claw," who is now associated with the Astra Film Corporation. George Fitzmaurice, whose successes include "At Bay," "Via Wireless," and "New York," has also contributed Gold Roosters for early release. "The Land Just Over Yonder," "Peter B. Kyne's great story, recently published in the *Saturday Evening Post*, will be shown in Pathe pictures before the end of the year.

ALICE JOYCE, finding it is impossible to get away for a vacation this Summer, owing to her work in "The Battle Cry of War," has taken a bungalow at Sea Gate. So her spare moments will be spent playing with baby Alice on the white sands.

THE PRESS AGENT SAYS—

Gypsy Abbott, the Mutual comedienne, astonished her director and her co-workers recently when she refused to allow herself to be doubled in making daring leaps and jumps in the filming of a railroad comedy. One particularly hazardous feat was that of being tied in a mail sack and picked up by a train passing at the rate of thirty miles an hour. With Jack Gaines, the little actress was whisked—we quote the press agent—from the mail crane by the speeding train, and both miraculously escaped even minor injury.

Ivy Close, the English beauty recently imported by the Kalem Company, brought with her a pet dachshund. Mr. Dachschund, yclept Fritz, was born in Berlin but, since he lived a good deal of his life in Paris, Miss Close says he's entirely neutral.

James Wood Morrison, the Vitagraph player, was riding uptown in a taxi the other night, when the car slipped, skidded, and crashed through a druggist's window. The angry druggist demanded that Mr. Morrison pay for 104 bottles of bay rum in the shattered window. Jimmie bought them all. Only ten were broken, so he is now sending autographed bay rum to all his friends.

May Allison, co-star with Harold Lockwood in Yorke productions, has just received an elephant's tooth, mounted in gold, from an unknown admirer in Bombay, India.

"While Director Archer McMaskin's Beauty comedy company was producing "That Sharp Note," one of a trio of goats appearing in a Swiss scene ate up the working script, and work had to be delayed while the scenario staff dug up a readable copy.

HOWARD WITH "BIG FOUR"

Sidney E. Abel, Chicago manager of the V-L-S-E, announces that W. K. Howard, one of the best known film salesmen in the country, has been taken on the sales force of the Chicago office.

PRAISES "WHO'S GUILTY"

As evidence of the unusual hit the Pathe "Who's Guilty" series is making with exhibitors throughout the country, the following communication from Jacob Theis of the Orpheum Theater, Wilkes-Barre, received at the company's exchange in this city, is worth quoting:

"We take pleasure in informing you that our patrons are greatly pleased with "Who's Guilty," and it has improved our business wonderfully. The settings are magnificent, the photography excellent, and Anna Nilsson and Tom Moore have received an enthusiastic reception. No serial picture has ever brought us better business."

FILMS COMBAT DRINK

That motion pictures are driving out drunkenness is apparent from New York records. One of New York's magistrates last week made an interesting statement along this line:

"In the Second Magistrates' District, which includes Queens, Brooklyn and Richmond boroughs, in 1907, when the total population of these boroughs was 1,775,000, there were 16,000 arraignments for intoxication. Last year in the same district, with a population of 2,267,625, there were only 8,382 arraignments for drunkenness. Every magistrate in this city is commenting upon this remarkable decrease in intoxication. We magistrates agree in attributing this condition to education and to the publicity given by newspapers showing the general distrust of drinkers by employers, but principally to the moving picture theaters. The working man who formerly went to the saloons as the working man's club now goes to the picture show and takes his family. This is now the chief amusement of the working man and not only the magistrates have noticed the effect upon the liquor traffic, but saloonkeepers themselves admit it."

FRITZI SCHEFF IN FILMS AGAIN

Fritzi Scheff is to return to pictures. She has just signed a contract with a new concern, to appear in three new pictures next Spring. Howard Bosworth will play the leads.

Miss Scheff's last venture in films with Mr. Bosworth resulted in "The Pretty Mrs. Smith."

DEATH OF JOHN ARTHUR

John Arthur, who furnished Metro with the first working scenario of "Romeo and Juliet," died on July 21 at the New York Hospital, New York, of intestinal trouble. Mr. Arthur was only forty-four years old.

Mr. Arthur was a graduate of Northwestern University, Evanston, Ill., and became a member of the faculty of that institution in the department of expression and dramatic art. Leaving professional work for the stage, he had his own company and made many productions in the West. A few years ago his accumulations were wiped away in a bank failure, and he abandoned acting for the writing of plays and scenarios, specializing in revising the work of others. He is survived by his wife.

My one aim is to make better Keystone Comedies—and this regardless of the cost.
MACK SENNETT

TRIANGLE

BURTON KING

PRODUCER OF
EDMUND BREESE in THE SPELL OF THE YUKON
MME. PETROVA in THE ETERNAL QUESTION
Preparation—JANE GREY and FRANK MILLS in THE FLOWER OF FAITH

ADELE LANE

Address care DRAMATIC MIRROR

COLIN CHASE WITH PALLAS

Colin Chase, who recently supported Dustin Farnum in "The Parson of Panamint," has been engaged by the Morosco-Pallas companies under a long term contract for character leads.

HARRY FOX writes from Ithaca: "It's a gay life here. We have about 100 persons making pictures for the International at the plant of Wharton, Inc. Among them are Grace Darling, who appears with me in 'Beatrice Fairfax'; Jean Sothern, Mrs. Irene Castle, and many others. When we are not doing anything else, we bathe in the lake and take long motor trips through the mountains. But usually we are doing something else. When Broadway sees me in 'Beatrice Fairfax' it will sit up and take notice. Broadway never saw me in a light comedy role and I am going to show them something they will remember for a long time. Probably gentle reader, you do not know that away back in the dim, distant past, I was known from Kennebuck, Maine, to Umatilla, Oregon, as leading man in such wierd and wonderful productions as 'New York by Gas-light,' 'Man's Enemy,' and 'The Road to Ruin.' That was before fame

NILES WELCH

LEADING MAN
DIRECTION
EDWARD JOSÉ

12th Month with GEO. KLEINE

Crimmins and Gore

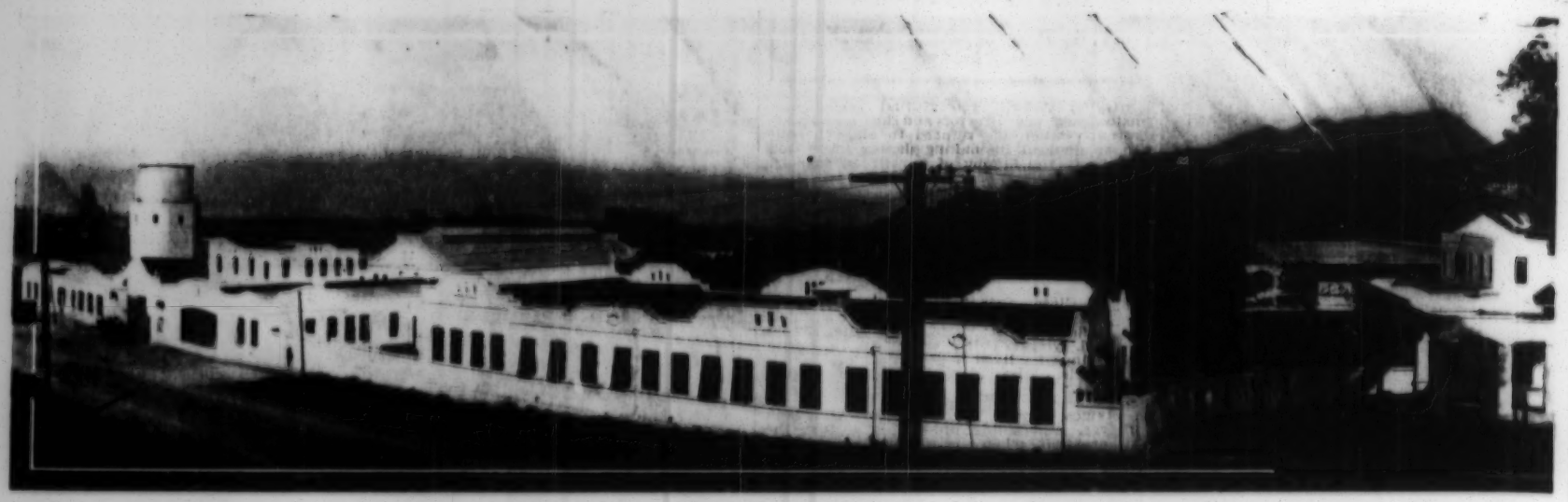
(DAN) (ROSA)
Better on the Screen than they were on the Stage

EDWARD JOSE

Now Producing
"THE IRON CLAW"
Pathé Release

MATHILDE BARING

AT LIBERTY Care DRAMATIC MIRROR



PANORAMIC VIEW OF UNIVERSAL CITY.

THE CITY

The Only Film City in the World—One of the Show Spots of the West Coast

By Mabel Condon

FROM its front entrance to its back ranch, it is a city of welcomes. A busy city, an interesting city, a city full of surprises, and never-ceasing activities, it is one of the show spots of the entire West Coast. H. O. Davis is the name of the Genie who has vested the film city so strongly with his gracious personality that this quality pervades the length and breadth of this filmland city. From the attendants in the outer office to the cow-hands who seldom leave the ranch, this graciousness is everywhere—a worthy tribute to the general manager who spends the biggest part of his time at the film city.

Universal films invade the far corners of the earth. Wherever the tourist is visiting he finds the photoplays produced by the Universal Film Manufacturing Company.

The Universal's Broad Activities

The home office of this organization is in New York, and its principal manufacturing plant is at Universal City, Cal., this motion picture municipality being built early in 1915 under the orders of Carl Laemmle, president of the company, who formulated the plans for the only city of the kind in the world, and who gave the construction of this unique picture making plant his personal attention.

Mr. Laemmle has his offices in New York. R. H. Cochrane, first vice-president, and P. A. Powers, treasurer, also have their headquarters in that city, where between a dozen to fifteen producing companies are in constant operation. J. Brandt is the manager of the home office, N. O. Rothstein is the advertising manager, and H. H. Van Loan is the company's publicity chief.

Of Universal City itself, however, H. O. Davis, second vice-president of the company, is general manager, while E. G. Patterson and C. R. Rankin are first lieutenants to Vice-President Davis.

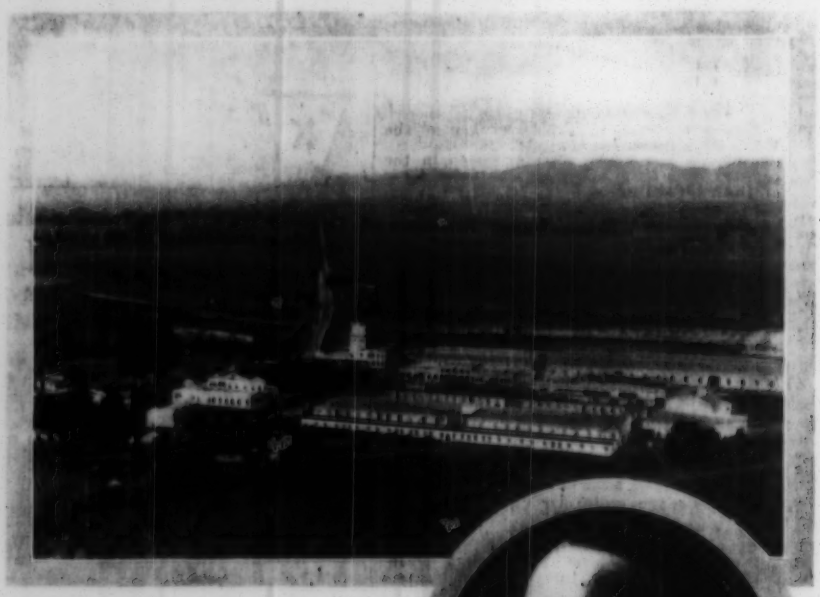
Forty Producing Companies Active

Under Vice-President Davis work from thirty-three to forty producing companies. Each of these companies has its own director or producer, assistant director, property men, leading actor and actress, photographer, and others necessary for each cast, and is in every way a thing distinct and apart from the others. Each company is engaged upon the production of its own particular film which, when completed, is sent to the New York office for distribution. The output of film averages 150,000 feet per week.

Universal City has become so well known to tourists, because of the invitations extended them to visit it, that it is regarded now as one of the most interesting spots on the Pacific Coast—not to be missed by any one coming West on a visit. A record kept of the actual admissions reveals for one week an average daily attendance of more than one thousand.

Among the notable visitors have been Thomas R. Marshall, Vice-President of the United States; Thomas A. Edison, America's greatest inventive genius; William Jennings Bryan, former Secretary of State; Henry Ford, philanthropist and automobile magnate; Madame Schumann-Heink, Madame Melba, Sir Thomas Lipton, Ireland's celebrated sportsman and tea king; Samuel Gompers, president of the American Federation of Labor; George Ade and Irvin S. Cobb, American humorists; Governors Edwin H. Dunne, of Illinois, and Johnson, of California; Governor Arthur Capper, of Kansas; Myron T. Herrick, former Ambassador to France and Governor of Ohio; Lafayette Young, former United States Senator from Iowa; Governor Lucius Pinkham, of Hawaii; Mayor Nye, of Minneapolis; Mayor Thompson, of Chicago, and other State and municipal officials, as well as the officers of numerous fraternal and civic organizations of America and England.

MISSES MYRTLE GONZALES AND ELLA HALL,
At the San Diego Exposition.



BIRD'S-EYE VIEW OF UPPER "U" CITY,
Showing Administration Building, Main Stages, Electric Light Studios, Laboratory, Technical, Wardrobe and Other Buildings.

In the Heart of San Fernando Valley

Universal City occupies two hundred and thirty acres of the most picturesque and fertile land in the heart of the San Fernando valley, five miles north of Hollywood, a suburb of Los Angeles, Cal. It has the distinction of being the only city in the world devoted exclusively to the manufacture of motion pictures.

While there are many things of approximately equal interest about the studios, since the entire city is devoted to motion pictures, it might be well to speak first of the stages as of primary importance to the work. There are at present at Universal City seven stages—five being open-air and two artificially lighted. In all, they total between four and one-half and four acres of stage space. Two of these are nearly five hundred feet long by one hundred and twenty-five in depth. Two others are each about half this size and the other three are a little smaller. While on a visit to Universal City, Thomas A. Edison, wizard of electricity, laid the cornerstone of the second artificial light stage.

There are several double rows of dressing-rooms. Each of these rooms is equipped with running water and many other conveniences. In the main, these are occupied by the stars and directors. In addition to this row there is another single line of rooms, also devoted to well-known players who work on others of the stages.

The city proper consists of some twenty concrete buildings, together with an equal number of wooden structures and others built of sheet or corrugated iron. One of these buildings is devoted to the administrative force. Here are situated the offices of the vice-president and general manager, accounting department, cashier, scenario department, telegraph office, library, transportation office, information bureau, and publicity department. A separate building houses the production department.

CARL LAEMMLE,
President of the Universal Film Company.

The Universal City Buildings

The laboratories are located in still another building. These are said to be the most complete in the West. Then there is the restaurant, where two hundred and fifty may be fed at one time. Other buildings are occupied by the property department, the wardrobe department, the art department, the planing mill, the fire and police departments, the technical department, etc.

The city owns and operates its own water system, having for that purpose two pumping stations in the river bed and a huge concrete reservoir on a hill overlooking the city. It has also its own theater, where two pictures may be projected at the one time, its own fire and police departments, auto service, ice plant, utilized for the manufacture of ice used in the laboratories and for drinking purposes, its own arsenal, with an equipment of hundreds of firearms from the flintlock down to the modern army rifle, tailoring establishment, blacksmith shop, and a thoroughly modern up-to-the-minute hospital for taking care of sick or injured players.

The "U" Back Ranch

At the rear of the property, nearly a quarter of a mile from the main offices along Laemmle boulevard, built by the company and named for its president, is what is known as the "back ranch." This comprises a group of buildings, an open-air stage, a restaurant, rows of dressing-rooms, a zoo, cowboy bunk houses and cavalry barracks, etc. It is here that the greater part of the open air sets, street scenes, and villages are constructed.

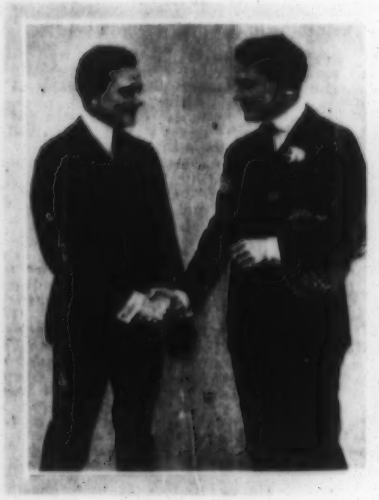
Still further along Laemmle Boulevard stand two sets which are left standing for use at all times. They are typical and can be used in many different pictures. One is an elaborate street scene in New York's East Side; the other a little Western village known to the players as 'Hangtown."

The zoo provides the city with all the animals necessary for the making of wild or trained animal pictures.

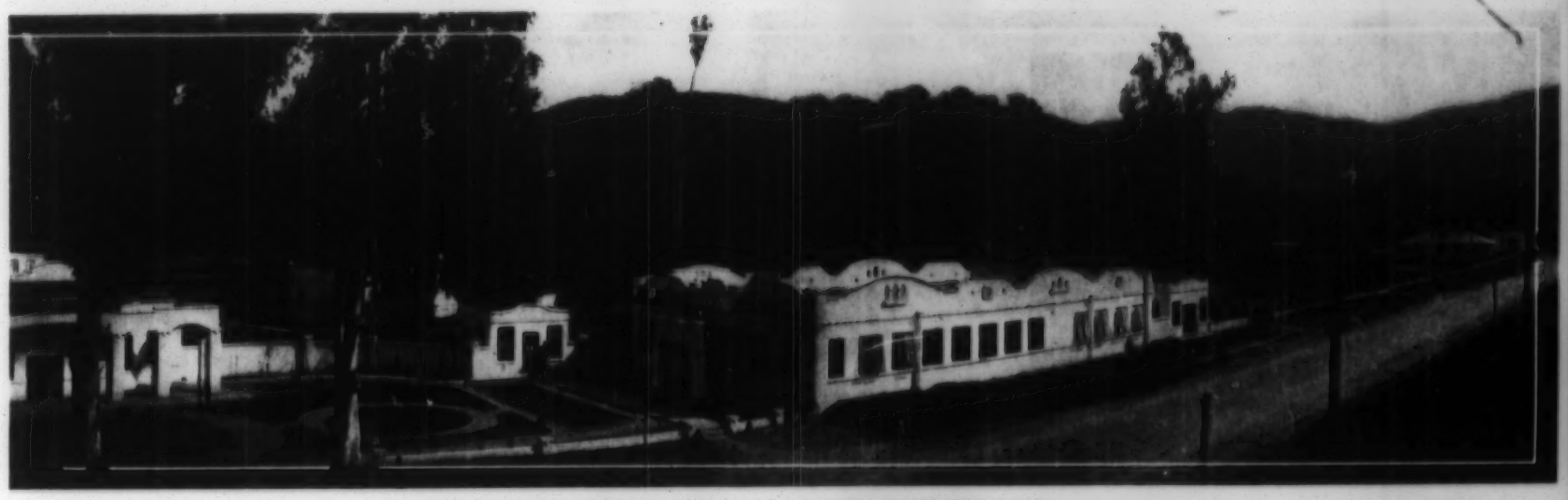
It is at the "back ranch," also, that the corrals are located. Here are paddocks of English thoroughbreds, corrals of Western cow stock, and a herd of cattle used for feeding the animals, as well as a better breed for consumption in the two restaurants.

Everything for the Making of Pictures

The Universal Film Manufacturing Company chose the present quarters and built the city with one idea in mind—to assemble an equipment which should include everything necessary to the making of motion pictures. With this constantly in view, there are few branches of industry which are not represented at the picture city. A corps of carpenters and wood workers, paper hangers, painters, scenic artists, concrete workmen, electricians, plumbers, cabinet makers, harness and saddle makers, blacksmiths, laborers—everything, in fact, that is to be found in the larger cities is included among the inhabitants of Universal City. In all, there are employed in the various capacities about the city approxi-



JACK WARREN KERRIGAN AND HERBERT RAWLINSON,
The Two Film Favorites Are Friends Off the Screen.



THE PRINCIPAL BUILDINGS AS SEEN FROM THE ROAD.

UNIVERSAL

The Remarkable Career of Director General H. O Davis, the Man Who Rules "U" City

mately two thousand people. This, of course, includes all executive and administrative officers and the members of their forces, all workmen of whatever type, the players and the directors who attend to the actual business of making the pictures.

The Many Universal Stars

Many of the noted stars of the legitimate stage have been lured to the films and among those who have appeared in feature productions of the Universal Film Manufacturing Company are the following: Anna Pavlowa, Sarah Bernhardt, Nat C. Goodwin, Henrietta Crosman, Wilton Lackaye, Julia Dean, George Fawcett, Jane Cowl, Helen Ware, Edna Aug, Carter De Haven, Flora Parker De Haven, Lulu Glaser, Albert Chevalier, Lawrence D'Orsay, Marie Cahill, Digby Bell and Paul Panzer.

The Universal Film Manufacturing Company was one of the first film concerns to produce serial photoplays. "Lucille Love," its initial serial offering, met with success and was followed by other serials. Among these were: "The Master Key," "Trey o' Hearts," "Under the Crescent," "Sophie of the Films," "The Black Box," "The Broken Coin," "Graft," "Peg o' the Ring," and, now being produced, "Liberty, a daughter of the U. S. A.." "The Broken Coin" was of unusual length—twenty-two installments—on account of its widespread popularity in this country and abroad. It is estimated by the Universal Company that more than thirty milion people in the United States and Europe have watched the serials produced by this film manufacturing company.

The Inconspicuous Conspicuous Mr. Davis

The most inconspicuous person on the Universal lot is Director General H. O. Davis. Yet bright of hair, (some might call it sandy, others might pronounce it as red), bright of gray-green eye, but particularly bright of smile and manner, Mr. Davis exerts his personality on all who come in contact with him. Within the eight months he has held reign there, he established himself in the liking of the people of the Universal film city.

Things generally at the city are running with noticeable smoothness. The bustle of the big plant has settled into a steady swing that bespeaks system and efficiency and these are the two attributes for which Mr. Davis has been primarily noted.

"They say," recalled Mr. Davis, in his office which looks out over the film city with its many outdoor stages, its visitors' gallery, its new building of productions and its hundreds of people moving ant-like over the lot, "that by introducing system into the making of pictures I am commercializing Art. On the contrary, I contend I am separating the commercial from Art, thereby giving each a greater scope. For instance, I have established a production department, which takes care of the arranging and dressing of all sets; this takes all worry on this score away from the director. He is given his scenario and company and told his set is ready for him. It used to be the custom for directors to be turned loose on a lot and they had to fight for what they wanted.

Systematizing Film Production

"Another departure is estimating the cost of a production in advance. This," touching a pile of manuscript covered with neat figures, "is the next picture we are to do. Its cost is figured as $10,763.00. It will be the fourth picture to be made on an estimate. None of the pictures made on this system have varied more than $200.00. The directors have had what they wanted, the acting force has been pleased and the productions are good.

"I am giving particular attention to one-reel pictures, as I believe it harder to make a good one-reel picture than a good feature. The one-reeler, with its limitations, must be a perfect little cameo. Another change I am making is the replacing of light sets with substantial ones. At the head of the productions department is a man who knows everything there is to know about furniture, periods, etc. And because it is his duty to see that each picture has its individual setting, you will never see a duplication in pictures made on this lot.

"Another thing—any new building erected here will be built with a view to converting it into picture use. The front of the production building recently built, can be a bank entrance, a cafe, or be put to any one of several other uses."

An inspection tour of the sets and stages with Mr Davis was made quickly, yet with no sign of haste, and thoroughly, yet without dwelling at length upon any special set. It is a beehive of industry, this city of the films. And the reins are held firmly in the hands of Mr. Davis.

Mr. Davis's Varied Career

Mr. Davis is a typical American—a hardworking, painstaking man. His has been an experience the like of which has fallen to the lot of few men.

The present directing head of Universal City's activities has been, among other things, a rancher, a contractor, a traveling salesman, the head of a mercantile establishment, a manufacturer and an exposition builder.

Mr. Davis is a native of the Buckeye state and it was at Cadiz in 1877 that he first saw the light of day. He was educated in that Ohio city and also at Columbus and Chicago. As early as at fifteen years of age, he evinced a restlessness to "get out in the world" and begin his career. His parents, however, kept him at his schooling until he was a year older and then there was no further stopping of the youth who, having carefully made his plans beforehand, established a contracting business with a score or more of men in his employ.

Becomes a Cattle Raiser

After several years as a contractor, young Davis was seized with a desire to see something of the country and was enabled to do so by accepting an offer to become a traveling salesman. Then followed a period of ranching in Indiana and Minnesota, in both of which states he became known as a successful cattle raiser. Later, Mr. Davis became associated with the International Stock Food Company of Minneapolis and then went into the manufacturing business for himself. He established several factories, one for the making of gasoline engines and sheep-shearing machines, another for the manufacture of stock products and in addition to these, at the same time he operated a biscuit factory.

Mr. Davis Comes to the Coast

Notwithstanding the successful operation of each of these enterprises, the time came when the "call of the land" was stronger than the lure of the city and Mr. Davis decided to give it heed. He disposed of his interests in all of his city enterprises and started on a tour of inspection of various states. He visited Kentucky, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Arkansas, Tennessee, and Texas, traveling for a year but not being able to find the place upon which he contemplated settling with his family for the rest of his life. Then he determined upon a similar tour of the Pacific Coast and after several months traveling, finally purchased a ranch in California, the Sacramento Valley appealing to him more than any place he had visited. There Mr. Davis established a farm for breeding thoroughbred cattle and hogs. "Swineland," as it was called, became one of the best known stock farms in the West.

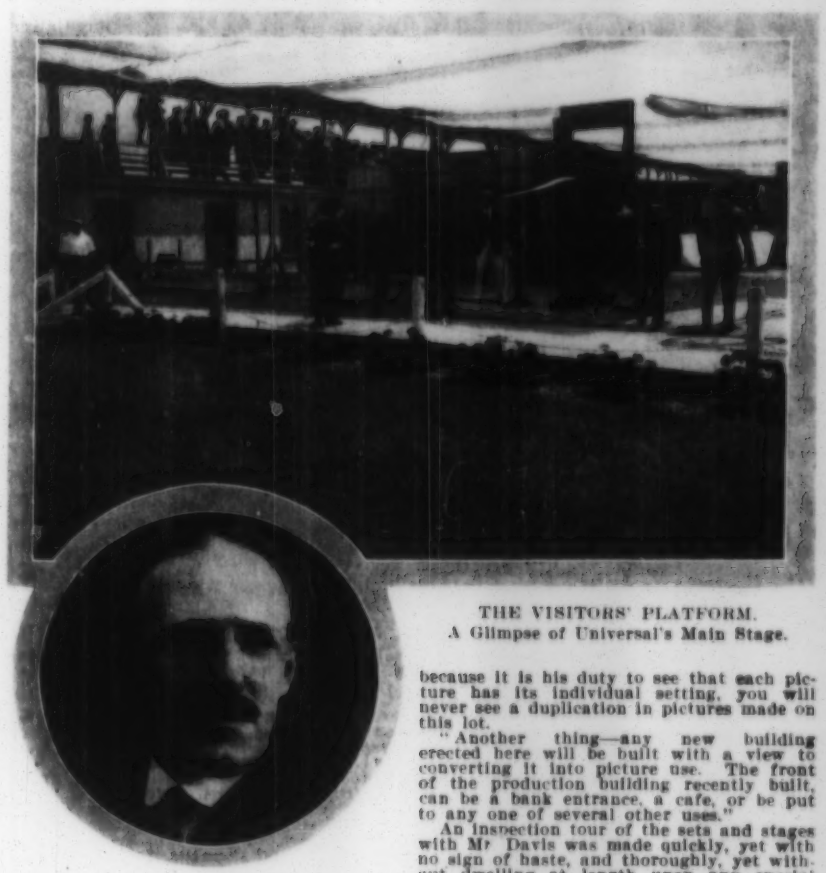
When the fathers of the Panama-California Exposition at San Diego were seeking a directing head for the big southern California enterprise, friends of Mr. Davis who were thoroughly cognisant of his highly successful business methods, recommended him to the Exposition officials for the position and Mr. Davis was asked to come to San Diego. He reached the wide-awake southern California city in December, 1913, and after a short conference in which he was informed in a general way of what was hoped to make of the "exposition beautiful," he accepted the appointment of director-general of the San Diego Exposition.

The Making of San Diego Exposition

He made all the plans for the building of the exposition and inaugurated a business system that resulted in success from the day the exposition opened its gates on January 1, 1915, to the day of Mr. Davis' retirement on August 1 of the same year.

The San Diego exposition is the first of its kind to have been built on a purely business basis. It was while Carl Laemmle, president of the Universal Film Manufacturing Company, was on a visit to the San Diego exposition in June, 1915, with the

(Continued on page 32)



THE VISITORS' PLATFORM.
A Glimpse of Universal's Main Stage.

H. O. DAVIS,
Vice-President and General Manager of Universal City.

MISS VOLA SMITH AND CHARLES GUNN.
They Are Considering an Invitation to Go Fishing.

DIRECTOR HENRY McRAE TRYING TO READ A LETTER FROM A JAPANESE ADMIRER.

PHOTOGRAPHERS BEVERLEY GRIFFITH AND GILBERT WARRENTON, Leaving for Border to Film Mexican Stuff.

PRESIDENT LAEMMLE AND A FAIR VISITOR TO UNIVERSAL CITY.

MARSHALL E. STEDMAN, Manager of the Engagement Bureau, Snapped with Three of the City's Kiddies, Lena Baskette, Joe Ray, and Dorothy Love Clark.

THE MEN WHO MAKE THE PICTURES

The Universal's Big Force of Directors—Their Varied Careers

Lloyd B. Carleton is one of the oldest names in the picture profession. From importance as a stage director he came into equal importance as a director of motion pictures several years ago, his start being with the Selig Company. He had three years as director with the Lubin Company, and came to the Coast to direct Hobart Bosworth at Universal City last October, remaining as a director of other big features. Mr. Carleton was with Charles Frohman for a number of years, being Maude Adams's stage director. He has decided and just ideas as to the value and authority of directors, and the best evidence of his popularity is the fact that, whatever his cast, it is always a happy one. He is one of the men who is exempt from the Arbuckle dictum, "Nobodoy loves a fat man."

From Opera to Directing

Robert Z. Leonard occupies an honorable place among the industry's pick of directors. He has been with the Universal Company for more than three years, for more than a year playing leads. Then he attained a directorship and played leads opposite Ella Hall, directing his own pictures as well. At present he is completing the multiple-reel feature, "The Eagle's Wings," which has Herbert Rawlinson, Viola Smith, Charles Gunn, and Grace Carlyle in its big roles. Mr. Leonard hails from Denver and began his stage work ten years ago with the California Opera Company. He gained an extensive training in light opera. The Universal Company was his first picture connection, and he played juvenile leads under the direction of Otis Turner. Then he directed and played in "The Master Key" serial. Mr. Leonard has been called "the blonde giant of the screen." He is more than six feet tall, and an athlete, besides possessing one of the most likable personages in filmdom.

Two Years a Universailte

William Garwood is prominent among the directors out at Universal City. He is by no means a new personage in this company's selection of directors, however, as he has been a Universal-ite for almost two years. Mr. Garwood played opposite Violet Mersereau in the Eastern Universal studios, and it was there he began his directorship. Coming to the Coast two months ago, he was given a company of his own, and has just completed a feature picture of considerable merit. Mr. Garwood has had a number of successful engagements in the motion picture industry. He began at the Thanhouser studio and then came West to join the Majestic Players. The American studio at Santa Barbara then had his services for a time, during which he played opposite Vivian Rich. The Universal Company was his next affiliation. Mr. Garwood's biggest liking is for the directing end of the business, rather than that of acting and, while he is playing in his own pictures at present, he hopes shortly to devote his time to directing only.

OFFICERS OF UNIVERSAL CITY,
G. W. Elkins, cashier; E. G. Patterson, secretary; Marshall Stedman, engaging director; H. R. Hough, auditor, and M. G. Jonas, publicity manager.

Once Understudied Raymond Hitchcock

Wallace Beery came to the screen from several years of successful musical comedy work. He understudied Raymond Hitchcock and made a Broadway hit in the leading role of a Hitchcock musical show when the comedian was unable to play. He takes pleasure in relating the fact that he once was an elephant trainer. Mr. Beery created the "Swedie" series at the Essanay studios some years ago. Mr. Beery directed these himself, as well as playing the title-role. He was with the Essanay Company for several years, and came to the Universal four months ago after having directed several Keystone pictures. He is directing the "Timothy Dobbs" series of his own pictures for the past year. He is directing a strong cast, with Myrtle Gonzales as leading woman, in Bluebird features. Mr. Reynolds as a newspaper reporter got his first picture experience by way of writing scenarios for the Selig Company. He became character man with this concern and then assistant director to Burton King. He co-directed with Gene Gauntier at the Universal Company, co-directed with Sydney Ayres for four months, and eighteen months ago was given his own company. "Missy," "The Wise and the Fool," and "Grouch and Smiles" are some of Mr. Reynolds's recent pictures.

Eddie Lyons is a name that, associated with Lee Moran, stands for comedy that is comedy. The Nestor brand is that under which Eddie Lyons' work is released, and he has been a member of this company for four years. Al. Christie had its direction for three of these four years, but, for the past six or seven months, Mr. Lyons and Mr. Moran have been the names synonymous with that of "Nestor comedies." Mr. Lyons went the rounds of stock, vaudeville, dramatic and comedy productions before he began to take the motion picture seriously. Then it began to be worth his while only when he changed his viewpoint and took it humorously—or let it take him humorously. He ran away from his home town, Beardstown, Ill., when he was fourteen; two years later he was a member of the Marlowe stock company in Chicago, then with "Mrs. Wiggs of the Cabbage-Patch" road company, vaudeville, Ernest Shipman's company out of New York, "Beverly of Graustark," and then to the Biograph Company and Mack Sennett's direction. The Eastern Imp Compny interested him and later he came West with Al. Christie's Nestor company. With Mr. Moran he is co-author of many of the Nestor comedies.

Newspaper Girl Director

Ruth Ann Baldwin was a San Diego newspaper woman and had done considerable advance work for the San Diego Exposition, when her ability to write scenarios secured for her a position with the Universal Company as a writer. She made good so quickly that, when the James Oppenheim story, "The Black Box," was considered by the Universal Company as a serial, President Carl Laemmle sent Miss Baldwin to London to colloborate with Mr. Oppenheim in putting "The Black Box" into screen form. She remained in London six months, returning to New York seventeen months ago. It was just at the time that the Universal "beauty" train was about to start

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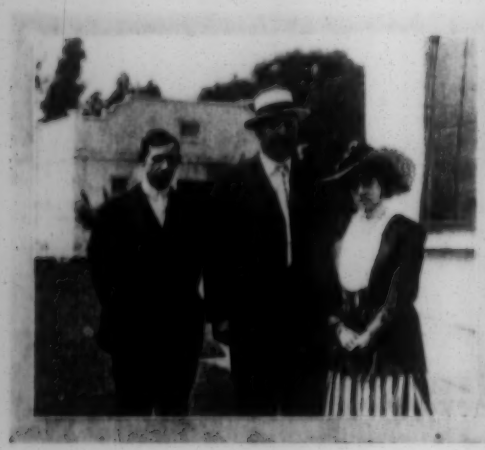


THE SCENARIO EDITORS,
Eugene B. Lewis, center; Eugenia Magnus Ingleton, Who Are Scenario Editors at Universal City, and William Gibson, Their Assistant.

CAUGHT ON THE MAIN STAGE,
Peggy Coudray, Ernest Shields, William Canfield, William Musgrave, and Jessie Arnold.

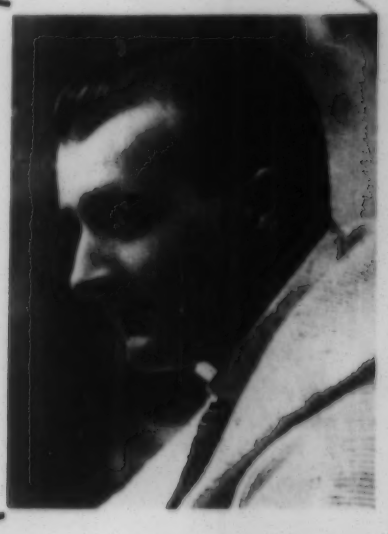
THE LABORATORY HEADS,
John M. Nicholaus, Superintendent of Laboratories, center, and His Principal Aids, Eddie Ullman, Chief of the Cameramen, right, and L. L. Lancaster, Laboratory Foreman.

WILLIAM GARWOOD

DIRECTING AND PLAYING

His Own Leads in
Photoplays at

UNIVERSAL CITY CALIFORNIA



ANDREW ARBUCKLE

Character and Comedy Leads

Late of Universal

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Address 1504 Golden Gate Avenue Los Angeles, California

MYRTLE GONZALES

IN

FEATURES

Universal City - California

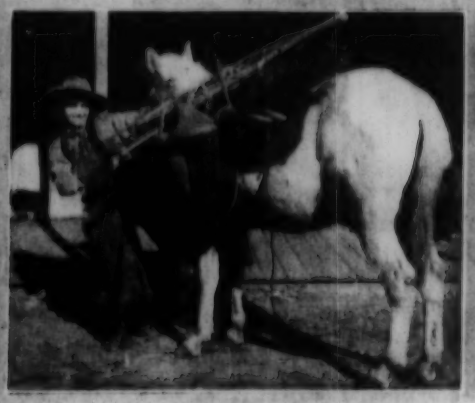
CLEO MADISON

Featured in

BLUEBIRD PHOTOPLAYS

UNIVERSAL CITY CALIFORNIA

MISS DOROTHY PHILLIPS AND ALLEN HOLUBAR,
After an Evening at the Theater.



MISS EVELYN SELBIE,
As Leod in "The End of the Trail."

MISS CLEO MADISON,
A Glimpse of the Star in Her Home.

H. O. DAVIS,
Vice-President and General Manager of the Universal Company.

UNIVERSAL SCENARIO DEPARTMENT

The Heart of "U" City—The Men and Women Behind the Scenarios

Eugene B. Lewis was named scenario editor at Universal City a little more than two months ago and, with the arrival of Mrs. Eugenie Ingleton from New York, the office of scenario editor became a co-operative one between Mr. Lewis and Mrs. Ingleton. A particularly experienced man in the field of scenarios, Mr. Lewis ably fills the position. He is a recruit from the newspaper game, having been active in this last named line for twelve years. Early newspaper experience led him to buy a paper of his own in Idaho, where, sage brush and jack rabbits outnumbering readers, he disposed of his paper and came to the Coast. He became a staff member on the San Francisco *Chronicle*, serving in various departments, beginning with police and ending at that of fiction writer for the *Chronicle's* Sunday Supplement. He was associated with Rufus Steele, Sunday editor of the *Chronicle* and later came to Los Angeles with him and helped get out the Sunday *Times* Supplement. For some time he devoted himself to writing vaudeville sketches and in 1909 returned to the San Francisco *Chronicle* for one year. Then he went to New York, became a staff member of the Hearst papers and married Maude Grange, associate editor of *Young's Magazine*. While in the Hearst service, Mr. Lewis contributed scenarios to the Biograph Company, and receiving an offer at quadruple his salary to become a member of the Biograph scenario staff, he accepted and within a short time became the Biograph's scenario editor. This position he maintained for over two years, until the dissolution of this company last Spring brought him into the Universal fold, where he handles hundreds of scripts weekly and fills one of the most responsible positions at this studio.

Fifty Features in Six Weeks

Eugenie Magnus Ingleton, for the past two years scenario editor at the Paragon and Peerless studios in New Jersey, arrived at Universal City six weeks ago to shares the job of scenario editor with Eugene B. Lewis. Mrs. Ingleton is a prolific writer and has put an average of fifty features to her credit during this brief time. It was she who scenario-ized "Trilby" for Clara Kimball Young and also prepared a number of others of Miss Young's big stories. She has had considerable experience as an actress, newspaper woman and playwright both in Europe and America. She is the author of the Chinese operetta, "The Willow Pattern Plate," which was produced in vaudeville. Another opera has been accepted by a New York manager. A woman of brains and originality, Mrs. Ingleton is a valuable addition to the Universal's picked scenario staff.

Harvey Gates has been one of the staff authors at Universal City for the past eighteen months, and in that time has placed to his credit a number of the city's biggest features. "The Three Godfathers," (adapted from Peter B. Kyne's story), "The Long Chance" and "The Spring Song" are three of his recent releases. He did the "Lord John" series, "The Committee on Credentials," (a Peter B. Kyne story,) featuring Harry Carey, and a number of others. He was born in Salt Lake City, entered newspaper work, this line of endeavor taking him to Europe, where he remained for several years. His first appearance in New York was via Europe, and one of his first positions was with the NEW YORK DRAMATIC MIRROR, for which he was special motion picture writer and reviewer. From there he went to the Universal Company as editor of the Universal Weekly; and there he also handled publicity for this company. In his away-from-the-office leisure he wrote scripts and sold them. He was with the Lasky company for three months, coming West with them, and then returning to the Universal fold, this time at Universal City. Ambitious and progressive, Mr. Gates has established himself as one of the "reliables" in the staff-author field. His most recent work is an adaptation of a feature story by Samuel Hopkins Adams, of the New York *Tribune*.

THE SCENARIO STAFF,
TOP ROW (left to right), Harvey Gates, Mrs. G. E. Hall, William H. Lippert, Mrs. L. V. Waters, Earl R. Hewitt, Joseph Le Brandt, Robert von Saxmar, William N. Parker, Calder Johnstone, Grace Helen Bailey.
SITTING, Robert A. Dillon, Harry Wulze, Fred Myton, Charles J. Wilson, jr.

Miss Von Saxmar Covered Coronation

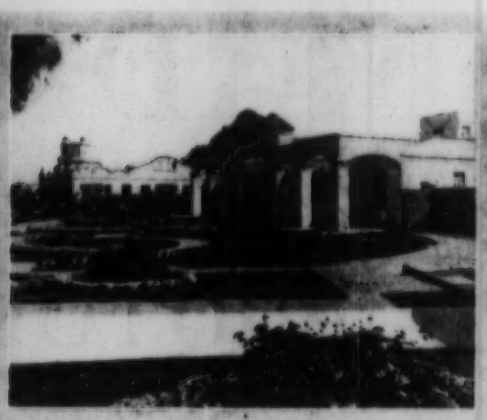
Alice Von Saxmar is one of the newest names to be added to the scenario authors staff at Universal City. She comes from a family of writers and her experience as a writer herself would recommend her for a position of importance in any line of literary work. Born in New Zealand, she began writing for the Sydney, Australia, *Sunday Times* at an early age and contributed to magazines and newspapers in London. She spent several years in London as a staff writer on a number of papers at respective times and had the assignment of writing up the Coronation of King Edward from the colonial point of view for the Westminster *Gazette*. Her father and mother were both writers. Her father is a life member of the Westminster *Review* and a Fellow of Trinity Hall, Cambridge. He was the younger son of Squire Eyton of Eyton Hall and Walford Manor, Shropshire, England. Charles Eyton, general manager of the Morosco studios, is a brother of Mrs. Von Saxmar and Mrs. Juan de la Cruz is her sister. She began her scenario work ten months ago in the Morosco scenario department, one of her last pictures there being "The Purchase." She and her husband, the last named also a Universal writer, collaborated on the Vivian Martin vehicle, "The Stronger Love," and on "The Parasite." Mrs. Von Saxmar has written and had produced a number of vaudeville sketches.

Fred Myton came into the picture game while it was still young. Those were the days when Indian pictures were popular, and Mr. Myton came from a life on the Indian reservation, where his father was in charge for the government. Mr. Myton assisted George Melford of the Kalem company in putting on Indian pictures that contained real Indian lore. That was five years ago. He remained as assistant director to Mr. Melford for some time, then wrote the latter's scenarios for another space of time and, when Mr. Melford went to the Lasky company, Mr. Myton went with him as his special writer. He spent six months there, "To Have and to Hold" being one of his adaptations at that studio. He came to the Universal company six months ago and has been a valuable member of the Universal's scenario staff since that time.

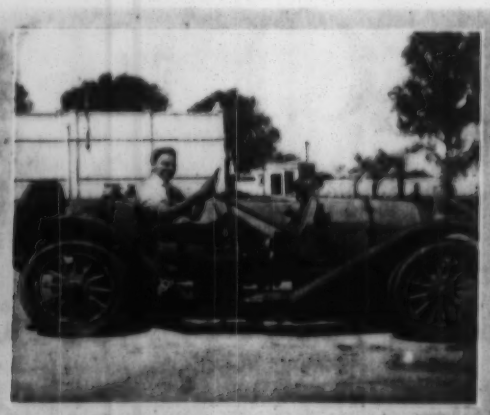
Calder Johnstone, staff writer with the Universal Film Manufacturing company, has been with that concern over three years. Born in New York city thirty-six years ago, he was educated in private schools there and abroad, and in 1900 commenced a course in medicine at Bellevue Medical College. The dramatic field always appealing strongly, he gave up his medical studies two years later and joined the office staff of the late Major James R. Pond, lecture and lyceum manager. Mr. Johnstone made a couple of road tours for Major Pond and then joined the editorial staff of THE DRAMATIC MIRROR as correspondence editor, holding this post over two years. He then went on the road ahead of various theatrical attractions, and for two years was news editor of the New York Newspaper Union. In 1908 he returned to THE DRAMATIC MIRROR as vaudeville editor, which post he held for nearly three years. It was in 1911 that he entered the motion picture field.

(*Continued on page 44*)

MISS EDITH ROBERTS.



MAIN ENTRANCE TO ADMINISTRATION BUILDING.



DIRECTOR WALLACE BEERY AND HIS HIGH POWER MERCER.

HAYWARD MACK IN HIS HOME.

LLOYD B. CARLETON

DIRECTOR OF FEATURE PHOTO PLAYS

"The Yaqui"
"Doctor Neighbor"
"The Way of the World"
"Not By Faith Alone"
"The Shepherd"
"Black Friday"

UNIVERSAL CITY **CALIFORNIA**

HERBERT RAWLINSON

Featured in

BLUEBIRD RELEASES

UNIVERSAL CITY **CALIFORNIA**

Margaret Whistler

Seconds, Heavies and Characters

CURRENT RELEASES

"Doctor Neighbor"
"His Bitter Cup"

UNIVERSAL CITY **CALIFORNIA**

Charles Gunn

LEADS

UNIVERSAL CITY **CALIFORNIA**

FRANKLYN FARNUM

LEADS

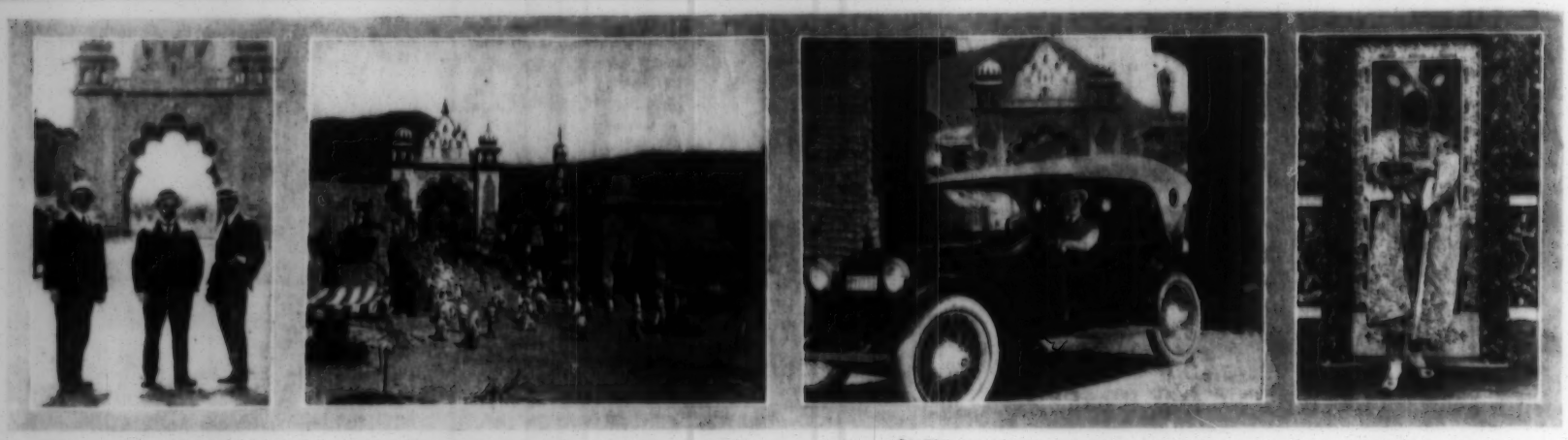
Direction of Wm. Worthington

UNIVERSAL CITY **CALIFORNIA**

Wallace Beery

Comedy Director

Universal City **California**



BUILDERS OF THE INDIAN CITY ERECTED FOR THE SPECTACLE.
Center, H. H. Barter, Technical Director; Right, Frank D. Olmston, Art Director; Left, James Milburn, Assistant Technical Director.

SCENE SETTING BUILT FOR "TWENTY THOUSAND LEAGUES UNDER THE SEA."

HERBERT RAWLINSON AND HIS "INTERNATIONAL CAR,"
Snapped Before the Gates of the Indian City.

ALLEN HOLUBAR,
Playing Prince Daaker, Leading Character of the Jules Verne Spectacle.

THE MAKING OF "TWENTY THOUSAND LEAGUES UNDER THE SEA."

THE MEN WHO MAKE PICTURES

(*Continued from page 28*)

for Universal City, and Miss Baldwin was one of its passengers. Since that time she has filled well the position of screen editor at the city and a month ago was relieved of this position that she might learn the directorate game. After a brief apprenticeship with Director Lynn Reynolds, Ruth Ann Baldwin is to direct a company of her own at Universal City. It means the fulfillment of an ambition that Miss Baldwin has cherished for some time.

Allen Watt Was a Marine Engineer

Allen Watt is one of the pioneer assistant directors at Universal City. It is his pleasant mission very often to accompany new directors on their first assignment. Mr. Watt is one of the oldest employees at the city, four years covering his stay there. His first assignment was as photographer, and two years ago he made a thirteen months' trip around the world for the Universal Company, taking pictures for its "Weekly Review." Born in Pennsylvania, Mr. Watt early started out on a seafaring life, and sailed both the Eastern Lakes and the Atlantic and Pacific Oceans as a marine engineer, studying photography meanwhile until, becoming expert in this line, he spent several years in its practice. For two years he was assistant to Henry McRae, and has now been assigned as assistant to Douglas Gerrard. Mr. Watt has written and had produced a number of scenarios, and is well versed in all information concerned with the making of motion pictures.

UNIVERSAL STUDIO NOTES

Andrew Arbuckle is playing the heavy lead in Director William Garwood's Bluebird feature, "Simple Honors." Mr. Arbuckle's role is that of a Chinese governor.

Milton Loryea, for one and one-half years, has been the official photographer at Universal City. At first it was not a very busy position, but in the city's year and one-half of growth it has developed into a weighty and big office. Mr. Loryea was president of the Photographers' Association of the Pacific Northwest, and has had exhibits at all photographic conventions.

Gilbert Warrenton is photographer for the juvenile company, directed by his mother, Lule Warrenton.

Helen Jonas, a promising young photoplaywright, is the author of the child story, "Sea Foam," which has "Mother" Lule Warrenton for its director.

Al. Jennings, whom everybody knows as the ex-bandit and reformed outlaw, is a lifelong friend of Andrew Arbuckle. He has written a strong story in which he hopes soon to see Mr. Arbuckle featured.

Florence Mayon was especially engaged by the Smalleys for the part of the countess in the Pavlowa feature, "The Dumb Girl of Portici." She has remained in the Universal employ since that picture. She is a daughter of Major MacMahon, of the Royal Society and Savage Club of London.

Wadsworth Harris is a guest of the California Club, where he was put up by his boyhood friend, Harry Lombard, of Beverly Hills.

The Universal Librarian

George Ingleton is Universal City's first librarian. He was chosen by General Manager H. O. Davis to create this position during a trip of the last named to New York a few months ago. Mr. Ingleton came to the Universal studios on the West Coast less than two months ago and has already made his position one of much importance at this film plant. He brought with him a reference library, which is being added to at Mr. Davis' instructions and eventually the task of librarian will be one that will call for many assistants. Mr. Ingleton was the creator of the research department at the Peerless and Paragon studios in Fort Lee, N. J. Mr. Ingleton hails from Scotland. He was on the stage in London and with Olga Nethersole, both abroad and in this country. He came to the United States ten years ago.

DEPARTMENT HEADS AT UNIVERSAL CITY

Productions—C. R. Rankin.
Publicity.—M. G. Jonas, assisted by Arthur F. Statter.
Engagements.—Marshall Stedman, assisted by Pierre Hungate.
Scenario.—Eugene B. Lewis and Eugenie Magnus Ingleton, assisted by William Gibson and authors' staff.
Laboratory.—John M. Nicholaus.
Technical.—H. H. Barter.
Photographic.—Edward Uhlman.
Staff and Prop.—H. R. Schmohl.
Back Ranch.—Wallace Kerrigan.
Screen Editor.—M. Gittens.
Engaging of Extras—Fred Dadig.
Cashier.—G. W. Elkins.
Purchasing.—L. H. Buell.

FILMING JULES VERNE'S FANTASY

Universal is Creating "Twenty Thousand Leagues Under the Sea" for the Screen

On an elevator raised fifty feet from the ground at Universal City stood cinematographers Eugene Gaudio, Friend Baker and Milton Loryea of the production "Twenty Thousand Leagues Under the Sea," while they filmed the scenes attending the grand entry into the Hindu city of Prince Daaker and the officials of his household, accompanied by several hundred of the British soldiery, after whom swarmed some 500 swarthy men and women residents of the city wherein many stirring events subsequently were to be filmed.

Many Scenes Filmed in the Bahamas

These scenes, made under the direction of Stuart Paton, who has been working upon this big film spectacle, the story given to the world by Jules Verne, for more than a year, most of which time was spent in the Bahama Islands. There thousands of feet of film was taken upon the ocean's bed, Director Paton being assisted in the unusual work by Martin Murphy. Both director and assistant had many exciting experiences in the submarine depths and in the wilds of the West Indies while making the film.

Those who witnessed the Universal City reproduction of the grand entry into the Hindu community were of the unanimous opinion that a gorgeous screen creation was in the making. Prince Daaker and his followers, richly garbed in the finery of the Far East, their costumes trimmed with costly laces, wearing jewels in profusion and attended by the wealthy citizens of the city, arrayed in silken robes of all the colors of the rainbow, made the scenes especially picturesque.

Elephants and camels carried the Prince and his immediate followers, and the others rode on horses. The soldiers of Britain, in their bright red coats, and the several bands which led the Oriental cavalcade rendering martial music, gave an additional interest to the scenes.

Two Thousand Extra Employed

The huge company of people worked over an area of several acres, and it was for this reason that the cinematographers were stationed in an elevator specially constructed for the occasion, so that they could be raised or lowered according to the orders of Director Paton in order to perfectly film what was transpiring.

After the scenes outside of the Hindu city were completed, the company worked for a week on the inside. Here on several days more than two thousand extra people were employed, appearing as soldiers or as natives. The buildings of the city were typically East Indian, being designed as replicas of structures to be found in Calcutta or Bombay. The Hindu temple alone towered one hundred and fifty feet from the ground. The dome, spires and minarets of this temple were studded with thousands of pendants, which glistened like jewels in the bright sunlight.

It was at the orders of H. O. Davis, Vice President and General Manager of the Universal Film Manufacturing Company, that H. H. Barter, Technical Director, constructed the buildings for the Hindu city most substantially with the view of securing the best results photographically.

200,000 Feet of Film Taken

"Twenty Thousand Leagues Under the Sea" will not be completed for several months, and when it is released undoubtedly will create a sensation. One hundred and fifty thousand feet of film—150 reels—were made in the West Indies, and fully 50,000 feet—fifty reels—have been added to it at Universal City. Out of this 200,000 feet not more than 12,000 feet, or twelve reels—the very best of the vast footage—will be used finally.

THE PRODUCTION DEPARTMENT, CHARLES RANKIN, MANAGER.
Top Row (left to right), Leroy Kulburg, Messenger; Hyman Sims, Order Clerk; William Iserloh, Stenographer; S. W. Lawson, Transportation Clerk; G. O. Hively, Secretary; H. H. Barter, Technical Director; Charles Rankin, Manager of Production; O. L. Sellers, Stage Director; S. C. Burr, Technical Clerk; Harry Weil, Clerk.
Second Row, E. M. Ingleton, Librarian; T. C. Slinghuff, Architect; M. J. Quadrelli, Architect; Tom R. Wood, Artist; Bob Lockwood, Artist.
Lower Row, Elmer Sheeley, Architect; Robert Ellis, Architect; Milton Mensaso, Artist; Albert Dorriss, Art Director; Carl Schneider, Artist; Claud Willenberg, Artist.

THE CITY UNIVERSAL

(*Continued from page 27*)

sixty-one winners, representing every state in the union, of the Universal's Beauty Contest, that negotiations were opened by Mr. Laemmle with Director-General Davis with a view to Mr. Davis becoming a member of the "Big U" organization.

President Laemmle recognized in Mr. Davis the kind of a man whose experience in the business world and established ability as an executive, would be of inestimable value to an institution like the Universal Film Manufacturing Company. He offered the directing head of the Panama-California exposition the second vice-presidency and general managership of the company, investing him with full charge of operations at Universal City. Mr. Davis accepted and assumed the duties of his position on November 29, 1915.

Mr. Davis, his wife and their four children, live in Hollywood, a few miles from Universal City. The children are Ruth, aged twelve, Richard nine, Elizabeth seven, and John three years.

HEADS ART DEPARTMENT

Milton T. Menasco is designer in the art department housed in the Production Building at Universal City. He is a Los Angeles man and his art work bears the stamp of the Students League in that city. He studied with Robert Reid and, when the San Francisco Exposition was being planned, Mr. Menasco was secured to assist Mr. Reid in the art decoration of the buildings. The Fine Arts dome was an evidence of Mr. Menasco's work. So, also, are the mural panels in Tait's Cafe in San Francisco. Mr. Menasco's hobby is painting Western pictures, for which he finds a ready and lucrative market. His assignment at Universal City gives him wide scope for the exercise of his artistic taste and the ability to materialize it.

M P

THE ENGAGEMENT CHIEF

Marshall Stedman is known to everyone who has ever sought an engagement at Universal City. It is to him that come applicants for entry into the lists of this film city's players. His pleasing personality, and earnest efforts have earned him the favor of thousands of the industry's members.

ROBERT Z. LEONARD

DIRECTOR

CURRENT RELEASE

"The Love Girl" with Ella Hall

NOW PRODUCING THE MULTIPLE-REEL FEATURE

"The Eagle's Wings"

Universal City - - - - California

ELLA HALL

LEADS

"The Little Star"

Robert Leonard Feature Company

UNIVERSAL CITY - CALIFORNIA

CHARLES HILL MAILES

Characters, Leads and Heavies

"THE SEEKERS"
"THE EAGLE'S WINGS"

Universal City California

Claire McDowell

Leads and Heavies

Universal City California

VAL PAUL

LEADS

Bluebird Features

Direction LYNN REYNOLDS

Universal City California

LEE HILL

LEADS

Director Henry McRae

Universal City, California

BELLE BENNETT

LEADS

UNIVERSAL CITY CALIFORNIA

Bertram Grassby

CHARACTERIZATIONS

"Manuel" in the serial "Liberty"

Director, J. JACCARD

UNIVERSAL CITY CALIFORNIA

ROBERT LEONARD. One of the Universal Favorites. MISS LOIS WILSON. The Alabama Beauty Girl. PIERRE HUNGATE, CHARLES HILL MAILES, CLAIRE McDOWELL, AND MARSHALL STEDMAN ARRIVE EARLY AT THE CITY. MISS MARJORIE ELLISON. MISS MAUDE GEORGE.

CLOSE-UPS OF UNIVERSALITES

Intimate and Interesting Accounts of Prominent Members of the Company

Herbert Rawlinson is the mayor of Universal City as well as being acclaimed one of the handsomest leading men at this film plant. He has done big things for the Universal and seems scheduled for bigger ones. From theatrical honors in college to dramatic honors on the stage, Mr. Rawlinson entered the picture profession, where he has distinguished himself. Six years ago he introduced himself to the Selig Company, where he remained for two years. Then he went to the Bosworth Company, where he played the heroic lead in "The Sea Wolf." Two years and a half ago he came to the Universal. In "Damon and Pythias," an early Universal multiple-reel feature, he played the big role of Pythias and later played the lead in the thirty-reel serial, "The Black Box." He likes light comedy best. At present he is playing the male lead opposite Viola Smith in the ten-reel preparedness feature, "The Eagle's Wings," directed by Robert Leonard.

Charles Mailes is an Old Biographer

Charles Hill Mailes was one of the first members of D. W. Griffith's company at the Biograph plant more than six years ago. He came from a successful number of years on the stage, with Henry B. Harris, the Shuberts, Liebler and Company and other producers. He played the role of Cash Hawkins with William Faversham in "The Squaw Man," Gus in "The Clansman," Spanish Ed in "The Virginian," and Judge Prentiss in "The Witching Hour." He was on the concert platform for three years doing lyceum work, his years on the stage numbering eighteen. His work in Biograph pictures is known to all screen patrons. He remained with this company until its dissolution a few months ago, when he came to the Universal. At present he is taking an important part in the ten-reel preparedness picture, "The Eagle's Wings."

Franklyn Farnum came from Musical Comedy

Franklyn Farnum came to Universal City from a New York production less than two months ago, but his liking for his new variety of work is so great that his name will no doubt be known to all film-goers within a short time. Good-looking and the possessor of a "Douglas Fairbanks smile," besides being a competent actor, Mr. Farnum is well equipped for a long and popular screen engagement. He is known for the interpretation of prominent parts in "The Dollar Princess," "Madame Sherry," and "The Candy Shop." He played the lead in "The Only Girl," at the Mason Opera House in Los Angeles recently, and for two years was leading man with the Henry Savage productions. He was engaged in New York by H. O. Davis, and, coming to Universal City, had his initial screen experience with Ruth Stonehouse in "The Spring Song," by Harvey Gates.

Wadsworth Harris, well known to the stage, has for eighteen months been an interested and satisfied member of the Universal City forces. He is seen to advantage in the Lois Weber production, "Where Are My Children?" and played the hypnotist in the Robert Leonard picture, "The Love Girl," featuring Ella Hall. He was Doc White in "The Scarlet Sin" and the Duke of Arcos in "The Dumb Girl of Portici," the Anna Pavlowa picture directed by Lois Weber. During the Shakespearean centenary celebration Mr. Harris gave complimentary recitals for various clubs in Los Angeles, Pasadena and Sanata Monica and received much commendation from press and audiences. He appeared as the boy orator years ago in a dramatic recital at the Valley Hunt Club in Pasadena, so he is largely regarded as a Californian. Mr. Harris was born in Boston and was a cousin of Henry Wadsworth Longfellow. His first stage engagement was with Madame Modjeska as Duke Frederick in "As You Like It." He was a member of the Modjeska company for nine seasons, played with Otis Skinner, Blanche Walsh, Mrs. Leslie Carter, with H. W. Savage's "Madam X" and later in "Within the Law." He appeared with the Edison and Pathe companies before coming to Universal City.

How Miss Billington came into Pictures

Francelia Billington will never live down the interesting history of her sudden accession to picture leads. It was the result of Miss Billington's first picture experience three and one-half years ago with the old Majestic company. She was playing the part of a barmaid in a picture which had James Cruze as its lead. Her name did not appear in the cast, but her work stood out with such prominence that the reviewers commented enthusiastically upon her work with a prediction that a successful career awaited the little barmaid. As a result, Miss Billington was given an opportunity in a leading role and, making good, she has progressed steadily ever since. She was under D. W. Griffith's direction for two years, and came to the Universal company shortly afterward. Miss Billington is grouped among the classic beauties of the screen and merits the big roles which come to her in Universal feature pictures. "The Clique of Gold" and "Naked Hearts" are current releases featuring Miss Billington.

Myrtle Gonzales is Spanish and Blond, too

Myrtle Gonzales is just finishing her first year as feature lead at Universal City. Big current productions directed by Lynn Reynolds in which she is seen are "Missy," "The Pride of the Nancy Lee," "It happened in Honolulu," "The Secret of the Swamps" and "The Girl of Lost Lake." Miss Gonzales came to the Universal after four years, in which she played at lead in Western Vitagraph pictures. One of the last big pictures in which she appeared for that company being the multiple-reel feature "The Chalice of Courage." Delving still further into the career of Miss Gonzales, reveals her first picture experience as having been with the Universal. That was six years ago and came at the end of successful work in vaudeville, stock at the Belasco and Burbank Theaters in Los Angeles, and before that posing for song slides and in industrial pictures. Miss Gonzales was born in Los Angeles of one of the oldest Spanish families in Southern California. She was educated in a convent and began her theatrical work at a very early age. The Gonzales home is an imposing one, fashioned after the old Missions. In addition to her ability to act, Miss Gonzales is the possessor of a beautiful singing voice and is an accomplished pianist. Also she drives a big limousine daily to and from Universal City. Blond and blue-eyed, Miss Gonzales is not only one of the prettiest girls of Universal City, but of the entire screen-world as well.

William F. Canfield is one of the biggest names to have figured in stock throughout the United States. Eighteen months ago he came to the screen and he has worked in Famous Players', Crystal and Kalem pictures and has been a valuable member of the Universal Company on the Coast for a number of months. On the stage he supported Amelia Bingham, played in "The Christian," "The Gentleman from Mississippi," "The Thief," and "A Pair of Sixes." He supported Blanche Walsh and has appeared before both ex-Presidents Roosevelt and Taft. A real actor, Mr. Mansfield is a valuable member of the picture profession. He has appeared in the following pictures: "A Knight of the Range," "Nature, Incorporated," "The Spring Song," and "The Rose Colored Leaf."

Ruth Stonehouse Hails from Denver

Ruth Stonehouse is one of the best liked girls in motion picture stardom. And rightfully so, for she has beauty together with unusual talent as an actress and a dancer. She came to Universal City several months ago after having popularly established herself with film fans by a three-year engagement with the Essanay Company in Chicago. She left the latter company to go on the vaudeville stage in that city, and coming to Universal City stepped into feature roles. Miss Stonehouse is a Denver girl. The art of dancing is a natural one with her. She developed it by practising many hours before a mirror and claims never to have taken a lesson from anyone but herself in the glass. Hers is a peculiar type of beauty. Her eyes and hair are of the same color—a dull gold-brown. "The Spring Song," a feature by Harvey Gates, is Miss Stonehouse's current starring vehicle, which was directed by William Worthington.

Allen Holubar hails from San Francisco, but claims the entire United States as his tramping ground. At present, however, he seems to be permanently located at Universal City, where he has finished the big role of Princer Daker (after Captain Nemo), in the "Twenty Thousand Leagues Under the Sea" picture directed by Stewart Paton. The making of this picture has taken fourteen months and took Mr. Holubar from the East into the West Indies and just recently out to Universal City. Since coming to "U" City he has found time to write, direct and appear in several one-reel pictures, among them being "Any Youth," in which Dorothy Phillips played the lead. While "The Health Road," "The Nemesis" and "Ashes of Remembrances" are other recent one-reel pictures directed by Mr. Holubar. Mr. Holubar began his theatrical work as leading man for T. Daniel Frawley in San Francisco. In the East he had a prominent role in "The Girl of the Golden West," as produced by David Belasco, and also in the William Brady production, "The Man of the Hour." He also was prominent in the Savage production "Everywoman," and two years ago became a member of the Eastern Universal. Mr. Holubar intends to make the coast his home indefinitely.

Ella Hall is City's "Jewel"

Ella Hall has distinguished herself in the portrayal of little girl roles. Though almost twenty years old, she looks a twelve-year-old part to perfection. Recent big pictures which did much credit to Miss Hall were "Jewel," directed by the Smalleys and "The Love Girl," directed by Robert Leonard. She made her first pronounced hit in a Jewish picture made by the Universal Company three years ago. Inquiries were immediately made as to the identity of the supposedly ten-year-old girl who was the feature of this picture. The answer was—Ella Hall. Blonde, with large blue eyes and a pure type of features, Miss Hall is one of the distinctive types of the Universal Company's personnel.

Jack Warren Kerrigan is a name known to every film fan. It was in 1910 that he began his picture career with the Essanay Company. With the establishment of the Western "Flying A" company, Mr. Kerrigan was secured as leading man and for several years he appeared with Pauline Bush, Louise Lester, Jack Richardson, George Periolat and Allan Dwan. More than two years ago he became a member of the Universal Company and still remains the biggest man on the Universal City lot. Mr. Kerrigan is a Southerner, Louisville, Ky., having been his birthplace. He was one of the several screen stars who were destined for the ministry by fond parents. He shaped his own destiny, however, when he took to the stage at the age of nineteen with his brother-in-law, Clay Clement. "The Road to Yesterday" and "Brown of Harvard" were two of the legitimate productions in which Mr. Kerrigan appeared. An all-around athlete, two hundred pounds in weight and more than six feet in height, Mr. Kerrigan is particularly well equipped physically to fill the big place he occupies on the screen. The "Terrence O'Rourke" serial was written for Mr. Kerrigan, and his was the title role in "Pennington's Legacy." Mr. Kerrigan has put a great number of feature pictures to his credit during his affiliation with the Universal Company.

Margaret Whistler, by her skill in make-up and of designing her own and other people's costumes, gives evidence of her French origin. She is a connoisseur on make-up, since perhaps no other woman in the profession possesses her skill in this line. She designs all her own costumes, as well as those worn by Cleo Madison and Ella Hall. Miss Whistler made a name for herself in Europe as a trainer of animals, brought an animal act to the American vaudeville stage, and now has two Nubian lions as pets on her ranch. She has been at Universal City for three years and is called upon in all emergencies that have to do with make-up and clothes. She is doing some splendid work in the Carter de Haven serial, in which she takes a number of parts. In none of these would you recognize the actress as Margaret Whistler.

Fred Church's good looks qualify him either for heroic or heavy leads, he being equally versatile in the depiction of both. At present he is playing heavy leads with Director Lynn Reynolds's company. One of the earliest actors in the film industry, Mr. Church's picture experience dates back ten years, when he joined the Selig Company in Chicago. After one and one-half years he became a member of the Essanay Company, where he remained for six and one-half years, during the last three of which he was a member of "Broncho Billy's" Western company. After one and one-half years with the St. Louis Motion Picture Company he was graduated into the Universal forces. He is one of the best known faces on the screen, where his ten years have served to make him popular.

Mina Cunard has been a member of the West Coast Universal Company's studios for two years, and is classed among the city's army of pretty girls. She played leads with Henry McRae's company for some time, but did her biggest work in a prominent role in the "Graft" serial. Also she has played in a number of pictures with her sister, Grace Cunard. Miss Cunard was born in Columbus, Ohio, in 1895, was educated in that city and had her first picture experience under Francis Forde's direction at the Universal studios. Current releases in which she appears are "The Broken Coin," "Rival Pilots," "What Love Can Do," and "The Living Lie."

Cleo Madison's Rise in Filmdom

Cleo Madison is a name synonomous with a number of particularly creditable pictures released during the last three years by the Universal Company. Miss Madison is an actress of strong screen personality. Her first engagement with the Universal Company was in a picture directed by the Smalleys and in which Miss Madison played the part of an adventuress. Her work won her immediate recognition on the part of the Universal authorities and Miss Madison's rise in picturedom became a rapid one. She was one of the first woman directors the industry has known and she filled this position, as well as that of leading woman of her own company, for more than a year. With the advent of Bluebird Photoplays, the Universal Company desired Miss Madison to become a featured actress in these special releases. So, giving up her directorate, she has devoted her time to playing leads in a number of features which as yet are not released. "The Chalice of Sorrow," a screen version of "La Tosca," is the feature just completed by Miss Madison. Early Universal experience was as leading woman in the Otis Turner company in his pirate pictures, while later she played opposite Dave Hartford and J. Warren Kerrigan. She was a member of the Hortense Neilson stock company in Los Angeles previous to her picture engagement, and also played in the companies of Jas. K. Hackett, Virginia Harned and other stars. She went into vaudeville in a dramatic sketch with her own company, and became a convert to pictures that she might remain with her younger sister, who has been an invalid for several years and to whom Cleo is much devoted.

Marjorie Ellison, now playing leads at Universal City, has been on the screen for nearly four years. The Edison Company marked her start in the East, where she played prominent roles for more than two years. Last October she came to California and joined the Universal Company at its film city. Previous to pictures, Miss Ellison gained experience in drama, musical comedy, melodrama and vaudeville. Her last season in the legitimate profession was in the support of David Higgins. It was then that pictures and the Edison Company offered an opportunity.

(Continued on page 44)

RUTH A. STONEHOUSE

FEATURED IN

FIVE-REEL PICTURES

UNIVERSAL CITY CALIFORNIA

GRETCHEN LEDERER

Heavy Leads

Universal City California

Edith Roberts

LEADS

Universal City California

Helen Leslie

INGENUE LEADS

Universal City California

Marcia Moore

Ingenue Leads

Universal City California

Francelia Billington

Leads

CURRENT RELEASES

"Naked Hearts"

"The Clique of Gold"

UNIVERSAL CITY CALIFORNIA

Dorothy Davenport

RED FEATHER FEATURES

"The Shepherd"

"Doctor Neighbor"

"The Way of the World"

Universal City California

AMONG THE UNIVERSAL FOLK

The Careers and Experiences of Leading Players of "U" City

JACK WARREN KERRIGAN.

Dorothy Love Clark is ten years old and one of the many happy children who appear in pictures made at Universal City. She is a talented toe-dancer and has danced several times for Pavlowa during the latter's recent visit to Southern California. Little Doris Clark appeared in "To-Night's the Night" at the Shubert Theater last season and traveled out of New York with her own vaudeville company playing "Bread on the Waters." She played the lead in "The Rackety-Packety House" in Chicago, and appeared in "The Littlest Rebel," in "The Prince Chap" and other successes in stock. She adds riding and swimming to her accomplishments. With big brown eyes and light brown hair which photographs blonde, Doris Love Baker is as talented a little girl as the screen has to offer. While the term "child prodigy" is an over-worked one, in the case of Doris it can be used with entire truth. Current releases in which she is to be seen are "The Spring Song," "The Yaqui" and "Not by Faith Alone."

He Once Carried Government Mail in Alaska

Jack Holt, tall, good looking and an actor, is donating his talents right now to the "Liberty" serial in production under the direction of Jacques Jaccard. Also he is to be seen in the Smalley's production, "Upholding the Family Name," and in the Pavlowa picture, "Condi." Mr. Holt is a product of Virginia and is the ideal Southern gentleman. Before opportunity led him to the stage, his career was an unusual one. For three years he punched cattle in Oregon and for five years carried mail for the government in Alaska. He played Bob Ruggles, in "The Texas Rangers" and appeared in various other legitimate productions. Coming to Universal City he played in "The Broken Coin" and "Master Key" serials. Previous to that he was a member of the Lubin, Climax, the old Majestic and Monarch companies in the East. He played in the Smalleys' Hall picture, "Jewel," and in "Cigarette." He is playing a heavy in the "Liberty" serial.

Hayward Mack has been on the screen for six years. He was a member of the original Imp Company. From there he went to the Eastern Majestic forces, where he both acted and produced for several months. An engagement with the Famous Players followed and he supported Mary Pickford in "Cinderella" and "Mistress Nell." Afterwards he was engaged by the Progressive Motion Picture Company to direct George Sidney, of "Busy Izzy" fame. Mr. Mack also played the leading support to Mr. Sidney. He was a member of the Eastern Universal Company for a time, and came to California last fall, where he re-joined the "U." From comedy work he went into dramatic roles.

Frank Brownlee has had two years of character and heavy leads with the Universal Company. His screen work followed much experience on the stage, both as stage director and actor. At present, Mr. Brownlee is playing with William Lowery and Agnes Vernon under Mr. Lowery's direction. Mr. Brownlee is a native of Texas and for several seasons he toured the South in repertoire. He went to New York City in 1897, and appeared in Charles Frohman productions for some time. He was with other Frohman companies, for three seasons with Henry W. Savage, Henry B. Harris two seasons, with Henry Miller two seasons, with William Faversham one season, and he was in musical comedy for two seasons.

Eugene Walsh, known as "Comedy" Walsh in the theatrical world, has had experience in all theatrical lines, from the box office to manager of vaudeville acts. He played in stock on the Coast, the Savoy Theater in San Diego and the Seattle Theater in Seattle, Wash., receiving several seasons of his time. He was with Tom Forman for some time in theatrical work and with Louis Merodin in stock. He was stage manager for William C. Dowlan's stock company in Washington, and he appeared in vaudeville. Coming to the Universal four years ago, he again met William C. Dowlan and served as his associate director for some time. A return to stock took him into the Middle West for some time, but he came back to the Universal studios on the Coast shortly. Mr. Walsh comes of stage stock. His mother is Jennie Holcomb and his father was a Grecian-Roman wrestler. Mr. Walsh has written some successful vaudeville acts and scenarios, and altogether is an established personage at Universal City.

A Universal Newcomer

Neva Gerber is lending her brunette beauty to the interpretation of leading roles at Universal City. She has just completed a picture under Ben Wilson's direction. A little more than two months ago, at the completion of a special engagement with the B. and L. Film Company at San Mateo, Cal., Miss Gerber joined the Universal Company. Previous to that she was a player at the American studios at Santa Barbara, where she took the place of Margarita Fisher. Miss Gerber played with Carlyle Blackwell when he was with the Favorite Players, and also when he was a member of the Kalem Company. She has also played leads opposite Edwin August on the Coast. When William D. Taylor was a director with the Balboa Company, Miss Gerber was leading woman in his company, appearing to special advantage in "The Criminal Code," and "An Eye for an Eye."

Charles Gunn has one of the important heavy leads in the multiple-reel feature, "The Eagle's Wings," directed by Robert Leonard. It gives him his biggest opportunity since coming into the Universal fold, Jan. 1. His picture debut dates back five years to the Thanhouser Company. His stage experience covers ten years or more. He appeared at the Alcazar Theater in San Francisco for an extended period and at the Grand Opera House in Los Angeles. Among his other engagements was an appearance in "The Conspiracy," in which John Emerson had the leading role. Upon coming to the Universal Company, he was cast to play opposite Cleo Madison and continued playing her leads for several months. Mr. Gunn is something of an artist, and has had his pictures on view at various exhibitions.

Irene Hunt has been on the stage since she was nine years old. She has been at Universal City but two months, coming out at the time of the transferring of the Universal's Eastern studio folk to the West Coast. Her experience as an actress qualifies her as a screen artist of merit. She won a creditable name for herself in the East as a stock leading woman, played three years in vaudeville in her own act. She was the original "Balloon Girl." Next she revealed versatility by playing with Robert Mantell in his Shakespearean repertoire. Her picture experience dates back four years to the Lubin Company; thence to the Reliance and out to the Fine Arts studios. Two months ago she joined the Universal Company in the East, and, coming to Universal City, is doing some distinctive work in the "U" features. "Little Miss Charity" is one of her current releases.

Is Myrtle Gonzales Leading Man

Val Paul is playing leading parts opposite Myrtle Gonzales in features at Universal City. The majority of them are Bluebirds, and Mr. Paul's work has been commented upon most favorably. He has been at the Universal's West Coast studios for four years, so is one of the pioneer Universalites. His theatrical career began in his home city, Denver, in the Elitch Grand Stock. Two seasons over the Orpheum time followed and after that pictures and Universal City. He made the trip to Honolulu recently with Director Henry McRae, this trip being Mr. Paul's only vacation in four years. Four years ago, during a three-weeks' wait for a theatrical engagement, Mr. Paul played extra parts at the Universal studios. It opened the way to an engagement there, so he stayed right on. Mr. Paul has contributed some unusual character roles as well as leads, the part of Shad in Director Lynn Reynolds' "Miss Blossom," being a current example of Mr. Paul's versatility. "The Secret of the Swamp," "Missy" and "It Happened in Honolulu" are some of the Reynolds directed current features in which Mr. Paul may be seen.

Ernie Shields was baptized Ernest W., but popular fancy seemed to will that he be generally called Ernie. He came to the Universal as lead in light comedy work. He was born in Chicago and educated there and in Grand Rapids, Mich. Mr. Shields had considerable stage experience before becoming a Universalite. Stock engagements, vaudeville appearances and engagements at the Bush Temple in Chicago, with the Manhattan and P. G. Williams Stock in New York, as well as stock in Canada and the West Indies, were but parts of his theatrical training. On taking to the screen, he appeared in Edison, Vitagraph, Melies, Kalem and Universal pictures. He is a general athlete.

Claire McDowell was a Star of the Old Biograph

Claire McDowell is one of the best known women on the screen today. She began her screen work seven years ago, playing Arthur Johnson's leads under D. W. Griffith's direction at the Biograph company, where she remained until the dissolution of this company a few months ago. Miss McDowell then came to Universal City. She was a daughter of well known stage parents, Eugene A. McDowell and Fanny Reeves McDowell, who were favorites throughout the states and Canada. At the time of Claire's birth they were playing in Brooklyn. Her first season on the road was as the baby in "Caste." The following season she was taken on a tour of the West Indies and South America. That was her last appearance in child parts, though she travelled with her parents until she was eight years old, when she was sent away to school, specializing in art. Financial difficulties took her back to the legitimate stage, where she remained for four years. Vaudeville with Winchell Smith, Summer stock in Syracuse, N. Y., where ingenues and heavies were her forte, then to a "Way Down East" company playing one-night stands, as emotional lead, Thomas Dixon's "The Clansman," playing the ingenue lead of Nellie, (a part not in the picture version,) and later the leading part of Elsie Stoneman, brings the history of Claire McDowell to the time of her marriage with Charles Hill Mailes, (who created the stage role of Gus in "The Clansman") and to her debut in pictures. Miss McDowell is known on stage and screen as a finished actress and is seen to advantage in the Universal pictures, "The Caravan" and "Two Men and a Woman."

Dorothy Phillips is now a "Bluebird" lead in productions of that brand made at Universal City. Miss Phillips came to this studio but a few months ago from New York, where for two years she has played leads in the Eastern Universal studios. "By Fate's Decree" is her most recent picture. It was directed by Joe De Grasse. "If My Country Should Call" is another De Grasse picture in which Miss Phillips is featured. It was a scenario-ized by Ida May Park from the story by Virginia Terhune Van de Water. While Miss Phillips claims she is not a "stunt" actress, yet the fall down the steps which is a thrilling moment in the feature, "If My Country Should Call," is as professional and artistic a one as though picture "stunts" were a specialty of this pretty Universal-ite. Her forte, however, is the dramaic role, though she can take good care also of anything that savors of comedy-drama. Miss Phillips is a Baltimore girl and it was in Baltimore that she made her first stage appearance in George Fawcett's stock company. Three years in the Savage productions, "Mary Jane's Pa" and "Everywoman," followed, and she created the title-role in the New York production, "Pilate's Daughter." For one season she played opposite Francis X. Bushman at the Essanay Company and two years ago went East as a member of the Universal Company. Her stay on the coast and at Universal City promises to be a long and happy one.

Well-Known on Legitimate Stage

Bertram Grassby has the important heavy lead of Manuel in the "Liberty" serial directed by Jacques Jaccard. Mr. Grassby has been a busy member of the Universal City forces for some time and supported Jack Warren Kerrigan in a number of the latter's big pictures, among them being the "Terence O'Rourke" releases and "The Son of the Immortals." Mr. Grassby having adapted the latter for the screen. He also has played opposite Cleo Madison and with Kathlyn Williams in Selig pictures. Though a young man, he comes of extensive stage experience. Among his engagements were three seasons with Maxine Elliott. He was in the original cast of "The Modern Eve" and in "The Girl at the Gate." He appeared with Bertha Kalich in "Marta of the Lowlands," with James T. Powers in "Havana," with Virginia Harned in "Anna Karenina," in "The Pretty Sister of Jose" and in "The Morals of Marcus." A season of vaudeville precipitated him into pictures, where his dark, good looking type is in much demand.

Andrew Arbuckle computes the only difference between himself and his brother, Macklyn Arbuckle, as being eighteen years and eighteen pounds. There are times, however, when guests, and even players, at Universal City mistake the jovial Andrew Arbuckle for his brother Macklyn. Previous to coming to Universal City Mr. Arbuckle played Judge Hoover in the Pathe feature, "The Girl that Didn't Matter," "Smiling" Sam Eagon in "The Red Circle," Dad Daley in "Little Mary Sunshine," Dad Bolton in "The Heart-Breakers" and Professor Hugo Stanley in "The Matrimonial Martyr." This last picture was sent to the Pathe Paris studios to be hand colored. He has played a number of leads opposite Ruth Roland and Jackie Saunders and was especially engaged by D. W. Griffith to play Herr Ruder in "Old Heidelberg." He had a number of stage years to his credit before adopting pictures as a permanent profession, and is now a happy member of the Universal City family, where he is playing character leads. His pleasant personality has made him one of the most popular of Universal-ites.

Marcia Moore is really one of the youngest girls to have attained distinction on the screen. Petite, pretty and with personality, little Miss Moore is a particularly well-liked member of the Universal City companies. When less than six years old—just thirteen years ago—she made her stage debut. She appeared in the "Salomy Jane" company, played ingenues with Mrs. Leslie Carter, and became known as a professional toe dancer. She has appeared in Vitagraph and Ince pictures and also with Francis X. Bushman in Quality Photoplays. An earlier picture engagement was in Selig's "Wizard of Oz," after which she played in several pictures with the Essanay Company. She had an important part in the Carter de Haven serial.

Babe Sedgwick, pretty and blonde, is in demand in comedy pictures. Maybe it is her optimistic disposition which makes her particularly adaptable to this variety of work. She was one of the five Sedgwicks on the stage and it was at a performance given by the Five Sedgwicks at the Orpheum Theater in Galveston, Texas, two years ago that Romaine Fielding chose her for the important ingenue lead in the Lubin multiple-reel feature, "The Eagle's Nest." She had musical comedy experience in a company managed by her brother, Ed. Sedgwick, but since Mr. Fielding took not only her but all of the five Sedgwicks into pictures, she has decided upon the latter profession as a permanent vocation. She came to the Universal Company one year ago, playing leads for Roy Clements and more recently with Eddie Lyons and Lee Moran, she having been chosen by H. O. Davis for work in this company.

Lois Wilson is an Alabama Beauty

Lois Wilson prefers to be known rather as just a member of the Universal Company who has chosen to play leads opposite Jack Warren Kerrigan and at present opposite Billy Garwood, than as the Alabama candidate in the Universal beauty contest, even

MRS. LULE WARRENTON

"Mother" Lule Warrenton, recently appointed director at Universal City and given a juvenile company, is the instigator of the movement in the Hollywood film colony, which has just resulted in the appropriation of $1,500 toward the establishment of a home for the extra girls. For some time "Mother" Warrenton had converted her own home into a social center for the film-land girls of Hollywood who either "roomed out" or lived in a hotel. The Warrenton bungalow, however, soon became too small for the fast-growing extra-girl colony, and it was then that Mrs. Warrenton took to the Y. W. C. A. of Hollywood the question of establishing leisure-quarters for extra girls of the southern California film colony. Consequently the Hollywood Business Men's Association considered the proposition and pledged the sum of $1,500 toward the rental of suitable quarters.

ALBERT MACQUARRIE AS HIMSELF AND IN A COMEDY-HOBO ROLE IN THE UNIVERSAL.

LEE MORAN

LEE MORAN and EDDIE LYONS

The Universal Phunsters

LAUGHS IN EVERY LANGUAGE

FEATURED IN NESTOR COMEDIES

The Laugh Producers of the Universal Program

EDDIE LYONS

ERNIE SHIELD

Count Sachio in "The Broken Coin"

Leads in Comedies

UNIVERSAL CITY CALIFORNIA

BETTY SCHADE

Leads

"THE LOVE GIRL"
"THE HERITAGE OF HATE"

UNIVERSAL CITY CALIFORNIA

DOROTHY LOVE CLARK

Dramatic Child Lead and Toe Dancer

Universal City California

BABE SEDGWICK

Comedy Lead

Current Releases

"The Fast Mail" "Kill the Umpire"

UNIVERSAL CITY CALIFORNIA

Hal Cooley

Juvenile Leads

Universal City California

C. Norman Hammond

Characters and Heavies

CURRENT RELEASES

"The Grasp of Greed" "Hop"
"Where Are My Children"

Universal City California

ACTIVITIES IN THE MOTION PICTURE STUDIOS ON PACIFIC COAST

In the Ince, Universal, Lasky, Fine Arts and Other Studios — General News

NILES WELSH

Niles Welch has already achieved considerable prominence in the screen world as leading man for Ethel Barrymore, Ann Murdock, Mary Miles Minter, Kitty Gordon, Mary Fuller, Violet Mercereau, Pearl White and other stars who appear in films.

Mr. Welch was born at Hartford, Conn., on July 29, 1888, and was educated at St. Paul's School, Concord, N. H., at Yale, Columbia and abroad. He was prominent in football and rowing at college. Mr. Welch's father was the owner of a number of famous racehorses and the actor rides a great deal. Mr. Welch gained considerable experience in amateur college dramatics and he coached amateur clubs. Going on the stage, he appeared for three years in the legitimate and stock. He was at one time under the management of Winthrop Ames.

Entering pictures, Mr. Welch was a member of the Vitagraph stock for one year. He was half a year with the Kalem Company and ten months with the Metro. These engagements were followed by appearances with the World-Paragon, Universal and Pathe.

LOS ANGELES, CAL. (*Special*).—Oscar Apfel has under his direction, in the William Farnum feature, Neil Shipman, Gladys Brockwell and Mabel Van Buren.

Kerrigan Gets Many Offers

And still offers pour in to Jack Warren Kerrigan, popular Universal star. The most recent one has been that of a contract for thirty-two weeks over "big time." But the handsome star prefers pictures in California.

A. Carlos, William Fox's general representative, now enlarging the Western Fox companies, after five weeks of extreme busyness at this task, asks—"Why did I leave the peacefulness of the show business for motion pictures?"

"Inherited Passions" is the name of the seven-reel feature being produced by Gilbert P. Hamilton, managing director of the Century Film Company, on one of the Christie stages, leased for this picture only. The story was scenario-ized by Dorothea Farley, with Miss Farley in the leading role supported by Wm. Conklin, Frank Newberg and Ala Farley.

Juanita Hansen, heroine of "The Secret of the Submarine" serial, is enjoying a several weeks' vacation after weeks of strenuous serial work.

Alan Forrest, playing opposite Mary Miles Minter under James Kirkwood's direction, is finding life and work in Santa Barbara a likeable occupation.

Director George L. Sargent is putting some splendid work into "The Sable Blessing," featuring Richard Bennett, at the American Film Studios.

The Rollins Are All Youthful

It is a fact that the Rolin Film Company is a young firm. Its heads are also young, and it is further a fact that nearly every player at this studio is under age. Manager Dwight Whiting is twenty-four; Director Hal Roach is the same age; Bebe Daniels and Gertrude Short each are fifteen years old; "Fatty" Lampton, though weighing 400 pounds, is but seventeen years old; Hal Lloyd, who is "Lonesome Luke," is twenty-one and Harry Pollard but twenty-two.

Syd De Gray, who appeared in a number of Chaplin pictures, joined the Rolin Company players last week under the direction of Hal Roach.

Ben Turpin, Vogue comedian, did a fall down three flights of stairs in the Hotel Stowell in Los Angeles one day last week. For a picture, of course.

Billy Ritchie, L-Ko comedian, in real life is one of the most serious of all serious picture people. He says, "You will always find comedians so."

Harry Todd and Margaret Joslin, famous for their work in Essanay's "Snakeville" comedies, have joined the Rolin company and will appear on the Pathe programme in a series of comedies.

James J. Tynan, a well-known Hearst writer, has joined the publicity and engagement firm of Meany and Barry, as manager of the latter's editorial departments.

Busy on Girl From Frisco

Director Horne is a busy man these days, working on "The Girl from 'Frisco" series, featuring Marin Sais and True Boardman. Others in the cast are Frank Jonasson, Roland E. Bradbury, Ed Clisbee, Hart Hoxie and others.

Anna Little wears the costume of a boy throughout the "Land o' Lizards" picture, in which she is working now at the American Studios in Santa Barbara. Different boys about the studio contributed to Miss Little's costume in respective sections. Ashton Dearholt donated a cowboy waistcoat; Alan Forrest a bright striped shirt; Chick Morris a startling auto hat; someone else a pair of shoes and still someone else a pair of shabby trousers. Notwithstanding the oddity of the costume, Anna looks fetching in it.

Anna Luther, as lead of the new Fox comedy company, has gone to Huntington Lake for the making of this company's first picture.

The William Russell Company at Santa Barbara began work last week on the Clarke Irvine story "The Lone Hermit," continuity for which was supplied by Edward A. Kaufman.

What Is Happening at the Ince Studios

Charlie Ray and Bessie Barriscale are co-starring in a serio-comic play entitled "Home," by C. Gardner Sullivan, while Dorothy Dalton and Howard Hickman will be Thomas H. Ince co-stars in "The Jungle Child."

Nona Thomas, opposite Wm. S. Hart in "The Apostle of Vengeance," is said to have done the best work of "her Ince career."

A drama by Lanier Bartlett, co-starring Dorothy Dalton and William Desmond, gave opportunity for a sensational boiler explosion aboard ship, on the Pacific Ocean off Point Firmin last week.

Some 9 x 4 foot enlargements of Charles Ray, playing tennis, in riding attire and other poses, have been made by the Shipman Process Enlarging Company, and will go to make a fetching lobby display. Louis Glaum also figures in some of these remarkable enlargements, all of which were made direct from film.

Monte M. Katterjohn has moved his office from Culver City to Inceville, giving as his reason that he prefers to remain at the seaside for the season.

David M. Hartford, Superintendent of Productions at the Thomas Ince studios, has returned to work before the camera, in the part of heavy in support of Frank Keenan. At the conclusion of this picture, he will resume the superintendence of production at the plant.

William Desmond is taking the leading role opposite Clara Williams in a C. Gardner Sullivan script in which Thos. H. Ince will present Miss Williams as a star.

At Universal City

William Parker, late of the American Company's scenario staff, has been added to that of the Universal. He is one of the newspapermen who have made particularly good in the script field.

"His Golden Hour" is the title of the first of a series of one-reel comedies featuring "Big" Ed Sedgwick, under Roy Clements' direction. Belle Bennett plays opposite Mr. Sedgwick.

Eddie Lyons and Lee Moran have just completed two one-reel pictures entitled respectively, "A Comedy of Terrors," and "With the Spirits' Help." Louis Chaudet is directing this fun-duo.

J. Warren Kerrigan, under the direction of Jack Conway, has completed "The Social Buccaneer," with Maude George, Harry Carter and Louise Lovely, supporting Mr. Kerrigan.

Director Robert Leonard has about completed the multiple-reel picture, "The Eagle's Wings," featuring Herbert Rawlinson, Vola Smith and Grace Cariyle, and with Charles Gunn, Charles Hill Mailes, Albert MacQuarrie and Rodney Ranus in strong support.

Neva Gerber is featured in "The World's Enigma," a society feature directed by Ben Wilson.

Ruth Stonehouse is being starred in "The Saintly Sinner," written by Leona Hutton and scenario-ized by Eugene B. Lewis. It is a drama of the underworld.

Ruth Ann Baldwin will shortly bear the title "directress" at this film city.

Charles Bartlett, formerly of the American Company, has been added to the production force and is directing Helen Leslie and Hal Cooley in "The Golden Band," a one-reel society drama.

Director Wallace Beery has completed the tenth and final episode of the "Timothy Dobbs" serial, starring Carter de Haven.

William G. Garwood took his company to San Francisco for Chinatown scenes in the two-reel picture, "Simple Honors," written by John Fleming Wilson and prepared for the screen by Calder Johnstone. Mr. Garwood and Lois Wilson play leads in the Garwood Company.

Buys Rights to Davis Story

H. O. Davis, Vice-President and General Manager of the Universal Company, has purchased the photo-play rights to "We Are French," a story by Robert H. Davis, editor of *Munsey's Magazine*.

Charles Cummings, who plays opposite Cleo Madison in "The Chalice of Sorrow," has been seriously injured in an automobile accident.

Eileen "Babe" Sedgwick, after two years at Universal City, is playing in her first dramatic picture, that of "The Heritage of Hate." Miss Sedgwick is a finished comedienne, but is making good in the big dramatic part assigned her.

"The Heart of the Big Bonanza" is a two-reel Western drama just completed by Director William Lowery, featuring Agnes Vernon, with Mr. Lowery playing opposite.

Director Wm. V. Mong is featuring Claire MacDowell in the three-reel society drama, "Husks of Love," in which Mr. Mong plays opposite Miss MacDowell.

Edith Roberts is being featured in "The Deserter," a one-reel drama directed by Fred Ormston.

Director Lynn Reynolds has about completed the "Bluebird" picture, "The Romance of Billy-Goat Hill," featuring Myrtle Gonzales, with Val Paul opposite, and Fred Church in the role of heavy.

Director A. W. Rice, Albert Russell, Jane Bernoudy and others of the Rice company, returned from six weeks of picture making in Bear Valley.

Directress Lule Warrenton spent three days at Balboa with her juvenile company last week filming "Sea Foam," a pretty fairy story by Helen Jonas, daughter of M. G. Jonas, Universal City's publicity chief. Miss Jonas has had considerable experience in script writing and has a number of screen successes to her credit.

A reception and dance will be given the studio's recent arrivals from the East by the leading players of Universal City. August 5th is the date of its holding, which will be in the ballroom of the Ebell Club in Los Angeles. The committee in charge of the affair comprises Myrtle Gonzales, Lois Weber, Cleo Madison, Herbert Rawlinson, Jack Holt, Marie Walcamp and Lon Chaney.

Activities at the Fine Arts Studio

Lucille Younge was chosen last week to play opposite Sir Herbert Beerbohm in the pictures in which this star will appear while on the Coast. Work on the first of the Tree features, with Miss Younge opposite, was begun last week.

Lillian Gish is playing an inspired role, seemingly, in "An Innocent Magdalene."

Loyola O'Connor is a culinary wonder, blackberry pie being proof thereof.

From the East come echoes of the ovations tenedered one, a noted publicity chief from the Coast, Bennie Zeidman by name. His many friends hope for his soon return to the Coast, when the studio and the Scream Club promise a royal welcome.

The current catch-line at the studio is —"Who, pray who, wrote 'Casey at the Bat?'"

On the Lasky Lot

Director George Melford is compieting the Fannie Ward feature, "Each Pearl a Tear," in which Jack Dean, Charles Clary, Paut Wiegle, Jane Wolff, Dorothy Abril and others offer capable support.

The cast of "The Honorable Friend," starring Sessue Hayakawa, is all Japanese, with the exception of Raymond Hatton and Billy Elmer.

Fencing is the popular sport at the studio nowadays. It succeeds the graceful art of Jiu Jitsu.

Theodore Roberts and Anita King are co-starring in Jules Eckert Goodman's adaptation of Thomas H. Uzzell's story, "Anton the Terrible." Charles Sarver scenario-ized this story.

Studio Manager Milton E. Hoffman, by courtesy of Jesse L. Lasky, supplied the Lasky ball-team with baseball suits.

At the Signal Studio

Thomas G. Lingham, character lead in "The Manager of the B and A," received a bad scalp wound last week, while taking part in a scuffle staged in a newspaper office set.

Orrin Denny, superintendent of laboratories, has supervised the installing of an entirely new equipment, which will allow the Signal Company to contract for the laboratory work of outside firms.

Paul C. Hurst is completing a dictionary of misinformation of studio terms, which little booklet is said to contain many gems of wit.

E. F. Wayman, assistant to the laboratory superintendent, was promised last week to a position behind the camera.

A "hard times" farewell party was given by J. P. McGowan and Helen Holmes (Mrs. McGowan), at their Los Angeles home last Saturday night.

Among the Balboa Studio Folk

William M. Ritchey, scenario chief, is swamped under scripts, owing to the amount of his own work plus that of D. F. Whitcomb, Mr. Ritchey's associate writer, who resigned recently.

H. M. Horkheimer, president and general manager of the Balboa company, who recently went to New York from his Coast plant, has issued an interesting article dealing with the statement that none can contest, "It takes more than money to make acceptable motion pictures."

At the Signal Studio

Prepastions are under way for certain members of the company to journey to the desert near the California-Nevada line for the purpose of availing themselves of the opportunity to take up desert claims under the Government Reclammation Act. Those making the trip are J. C. McGowan, Helen Holmes William Brunton, Paul C. Hurst, Leo D. Maloney, Thomas G. Lingham and S. A. Sues, photographer. From the desert they will proceed to Eureka for scenes in the pine woods. Harry Lloyd, a stock player, has been made assistant to Director McGowan.

Director Hal Roach was granted the privilege of using a real ammunition factory for the making of a number of scenes for a Rolin-Pathe picture.

Harry Pollard went into mountains recently on a week-end vacation, caught several rats in a trap which he lowered into a stream nearby for disposition of the rodents and pulling up the trap several hours later discovered two trout had made it their home—(all this with a truth guarantee from the Rolin press-man).

Here's another—Bebe Daniels made hot cakes in a kitchen scene one recent morning and "Lonesome Luke" coming to the studio breakfastless, made a meal of the cakes while the camera made material of the performance.

And—General Manager Whiting has purchased another car, the fourth since the first of the year.

General Notes

Monroe Salisbury, the "Allesandro" of "Ramona" has a big part in Clune's "The Eyes of the World."

Ben Turpin became entangled in the rear end of a Hollywood street car one recent day and suffered more from humiliation and lack of clothes than from injuries sustained, so he afterward confessed.

J. Warren Kerrigan last week issued the twenty-first edition of his book, "How I Became a Successful Motion Picture Star."

Jessie Arnold is seen in a small but strong part in the Smalley's production of "Shoes," which opened last week in Los Angeles.

The Vitagraph's "God's Country and the Woman," eight-reel picture, is the first picture to have been held over a second week by the management of the Superba Theater, on Los Angeles' Broadway. During these two weeks it played to capacity houses at all performances and at that, a great number of people were disappointed in regard to obtaining reservations. Director Rolin S. Sturgeon, Neil Shipman, whom the picture features, William S. Duncan, George Holt, and Nell Kellar are the picture's personnel.

Blonde leading women were recommended by Crane Wilbur, the Horsley lead—with the result that blonde applicants at this studio are overly numerous.

Fred Church, a Universalite, is helping collect funds for the United States Army.

Hal Sooley is a gain at Universal City in the role of juvenile lead.

Hettie Gray Baker, for some time of the Fine Arts scenario staff, has been chosen script editor at the Fox studios.

Anna Luther is to be featured in high-class two-reel comedies made at the Fox studios.

THE AUGUST BLUEBIRDS

Prominent in the Bluebird features for August is "Love's Lariat," with Harry Carey. Olive Fuller Golden is Mr. Carey's leading woman, and other players include William Quinn, Bud Osborne, Joe Rickson, Tommy Grimes, Neal Hart and Billie Gillis. George Marshall and W. B. Pearson prepared the scenario and Mr. Carey assisted Mr. Marshall in directing the feature.

Aug. 14 brings Louise Lovely, Francelia Billington, Rupert Julian, Elsie Jane Wilson, Zoe Du Rae and George Berrill to enact "Bettina Loved a Soldier," five reels of light comedy based upon Ludivoc Halevy's classic, "L'Abbe Constantin." The scene is fixed in Longueval, where right now the armies of Europe are rending the beautiful little village with shells from scores of guns.

"Little Eve Edgarton" will be the Aug. 21 release, with Ella Hall, Herbert Rawlinson, Thomas Jefferson, Marc Fenton, Doris Pawn and Gretchen Lederer presenting the screen version of Eleanor H. Abbott's recent serial contribution to *Everybody's*. Robert Z. Leonard prepared the scenario and directed the production, locating the principal scenes at Coronado Beach, California's fashionable resort.

The release for Aug. 28 has not been definitely selected, but there are many subjects from which a choice may be made, including: "Saving the Family Name," a Smalley production, featuring Phillips Smalley and Mary MacLaren, in a scenario prepared by Louis Weber; "The Social Buccaneer," presenting Louise Lovely for the first time as J. Warren Kerrigan's leading lady; "The Clique of Gold," which will have Elsie Jane Wilson featured along with Francelia Billington, and Rupert Julian in the screen version of Emilie Gaboriau's novel, and "The Chalice of Sorrow," produced by Rex Ingram from a scenario suggested by the grand opera, "La Tosca."

Among others that are nearly completed are: "Wanted, a Home," with Mary MacLaren; Mendelssohn's "Spring Song," featuring Ruth Stonehouse; "Undercurrents," in which Flora Parker De Haven will play a Salvation lassie, and "Black Friday," in which Dorothy Davenport will be introduced to the Bluebird programme.

EDWARD SLOMAN, American director, has started a five-reel feature, "Her Honor," in which Winnifred Greenwood and Ed Coxen will play the leading parts.

LYNN F. REYNOLDS

DIRECTOR BLUEBIRD FEATURES

"It Happened in Honolulu"
"Miss Blossom"

"The Secret of the Swamp"
"The Girl of Lost Lake"

UNIVERSAL CITY **CALIFORNIA**

Peggy Coudray

LEADS

CURRENT RELEASES

"The Knight of the Range"
"The Wakening of Patsy"
"The Remaking of Cactus Moore"
"Maybelle of the Pictures"

UNIVERSAL CITY **CALIFORNIA**

ALBERT MacQUARRIE

Universal City **California**

HAYWARD MACK

HEAVIES

UNIVERSAL FILMS

Universal City California

Marjorie Ellison

LEADS

UNIVERSAL FILMS

Universal City California

Wm. F. Canfield

Characters and Heavies

"The College Orphan" "Coral"
"The Spring Song"

Universal City California

C. G. BRIDEN

Characters and Emotional Leads

CURRENT RELEASES

JAY GOULD in "Black Friday"
ZUTHOR in "The Caravan"

UNIVERSAL CITY
CALIFORNIA

HARRY W. WULZE

Comedy Scenario Author

Supervision EUGENE B. LEWIS

Universal City California

FRED CHURCH

Universal City *California*

Direction LYNN REYNOLDS

FLASH-BACKS UPON "U" PLAYERS

Something About the People Who Play at the Universal City Productions

PRESIDENT CARL LAEMMLE AND THE KEY TO UNIVERSAL CITY.

though she was declared the winner at this unique contest conducted one year ago. It was this, however, that gave her her first glimpse of Universal City and her engagement as a Universal lead. Miss Wilson is qualified to be known as much for her pleasing personality and her ability as a screen artist as for her prettiness. To the witchery of looks she adds intelligence and the ambition to justify the Universal's choice of her as a leading woman. Until six weeks ago, when she became a leading woman for Director Garwood, she played opposite Mr. Kerrigan entirely.

Gretchen Lederer interprets heavy leads out at Universal City, where she has been one of the busy members of this film plant for the last two years. Born in Cologne, Germany, Miss Lederer had the advantage of dramatic study in foreign parts and attained considerable success on the stage there before coming to America nine years ago. Several years of legitimate experience preceded her entry into pictures of the Kay-Bee brand. One year of them and she changed her allegiance to that of the Imp Company and she has been loyal to the Universal ever since. She supported Nat Goodwin in his work at Universal City and also played heavy in the Hobart Bosworth productions. She has just completed a feature picture entitled "Black Friday," under Lloyd B. Carleton's direction. Miss Lederer has a hobby for odd and old jewelry and her collection is one of the most valuable in the United States.

Hal Cooley is a leading man of the Universal Company. He is a New Yorker and was born in 1888. He received his education at the Northwest Military Academy of Highland Park, Illinois, and later studied at the University of Minnesota. Here he created an inter-collegiate record for a mile run and distinguished himself in other sports.

Was Crack College Athlete

Hal Cooley has had about as varied a professional experience as the heart of a young man could desire. On one occasion he was stranded and walked from El Paso to Yuma, even washing dishes to bridge over the financial chasm. He went—for $5 a day and adventure—into the ranks of the Mexican insurrectos and, having obtained the adventure, without the pay, he deserted and walked back to the states by stealthy night hikes. Between adventures he was with a number of stock companies, both as an actor and a singer. Eventually Cooley became a member of the Selig Company, after which he joined the Universal to play juvenile leads. Following this he was engaged for leads by the American Film Company until an opportunity came for a special engagement on a ten-reel feature of Southern California, "The Daughter of the Don," with the Monrovia Film Company. Upon its completion he returned to Universal City.

Maude George is one of the "dress-up" girls of pictures. The style and smartness of her gowns are a matter of note in "U" city. Recent Universal pictures in which she has played the heavy lead are "The Little Brother of the Rich," "The Frame-Up," "The Silent Battle" and "The Son of the Immortals." She has been in pictures but one year and that year at Universal City. She began her theatrical work with the Burbank Stock company in Los Angeles in 1908. She next appeared in vaudeville. Later she joined Valerie Bergere's variety company. Vaudeville brought her back to the Coast, where she entered pictures in a big part under Charles Giblyn's direction in "The Fear Within." For a time she was under Murdock MacQuarrie's direction and lately has been a heavy lead for various Universal City directors.

Betty Schade was Born in Berlin

Betty Schade is one of Universal City's leading women. The Smalleys took her to Chicago recently for a part in "The Dumb Girl of Portici," and, on her return, she was featured in animal pictures. Several weeks ago she was loaned to the Fox Company to appear with William Farnum in "The Man from Bitter Root." She is athletic, being particularly fond of horseback riding, swimming and tennis. This gray-eyed, brown-haired girl is one of the city's beauty brigade. She was born in Berlin, Germany, in 1895, was raised in Chicago and played in Selig pictures there under Otis Turner during vacations. After one year in Essanay stock, she came West to the American Studios at Santa Barbara, later becoming a Selig player at the Los Angeles studios. Two years ago she was engaged to play opposite Robert Leonard at Universal City and went to Honolulu with the "101 Bison" company, playing leads and heavies.

Edith Roberts, after two years in the Eastern Universal studios, came to Universal City five weeks ago. A particularly young girl, Miss Roberts has, in addition to her youth, an appealing style of beauty and an interesting screen presence. For the past two years a valued member of the Universal Company, she has to her credit, among other pictures, that of "The Clever Mrs. Carter," "The Little Grey Mouse," "Her Wonderful Secret," and "The Doctor of the Afternoon Army." A New York girl, this is her first Coast visit and she is ensconced at Universal City under the direction of Mr. Ormston, where she is evidencing her cleverness in well-suited roles.

Miriam Shelby, who was star and director of the Miriam Shelby Stock company, came to Universal City a few months ago, where she is playing "vampire" leads with the ability gained from thirteen years of stock, vaudeville and New York productions. Klaw and Erlanger, Charles Frohman and the Liebler Company at respective times managed Miss Shelby. She was a member of the Universal Company in the East. Miss Shelby in real life is a countess, her titled husband at present doing duty to the King of England. Her father was a Spanish count, and her whole appearance bespeaks her Spanish origin. At present she is playing heavy leads under the direction of Henry McRae.

Dorothy Davenport is Mrs. Wallie Reid

Dorothy Davenport has been in pictures for seven years. She joined the Biograph Company when she was fourteen years old, and her initial experience was with Henry Walthall, Arthur Johnson and others of the old Biograph forces. Five years ago she came to the Coast with the Nestor Company, afterward playing in Selig pictures with Hobart Bosworth and Herbert Rawlinson. She played in three Lasky pictures, Lou-Tellegen being the star of one, and also played with Carlyle Blackwell. She came to the Universal last Fall, where she appeared with Mr. Bosworth in several Red Feather features, and at present is playing the lead in the "Black Friday" feature, being directed by Lloyd B. Carlton. Miss Davenport's marriage to Wallie Reid was a romantic one, the ceremony being performed in the middle of a picture on Oct. 13, 1913, at the old Gower Street studio in Hollywood. A particularly likeable girl and an actress of ability, Dorothy Davenport occupies a high position in the picture world.

Jessie Arnold is known as one of the "real troupers," recruited from the stage to the picture screen. She had prominent parts in well-known Broadway productions, appearing with William Collier in "Never Say Die" and in "What Happened to Mary." For two years she played the lead in "The Rosary." On her return from Australia with this production a number of months ago, she appeared in several Lasky pictures—with Geraldine Farrar in "Temptation," with Fannie Ward in "Tennesee's Partner," and in "The Chorus Lady." She also appeared in the Smalleys' production, "Shoes." Miss Arnold has been a Universal-ite since last Fall, and is known both to the theatrical public and screen patrones as an actress of much ability.

Paul Byron, whose name stands for many big parts well played on the legitimate stage, has been a member of the Universal Company since last Fall and at present is being featured in a Burton George production at Universal City. He worked in several Lasky pictures with Fannie Ward and with Francis X. Bushman and Marguerite Snow in several Quality productions. His forte is juvenile leads. He played with Annie Russell, with Mabel Hite in "The Man of the Hour," "Over-Night," "Baby Mine," and with Rose Coughlin in vaudeville. He has had considerable stock experience and altogether is particularly well adapted for screen work.

The Original "Broncho Billy" Girl

Evelyn Selbie was the original "Broncho Billy" girl, playing all the latter's leads with the Essanay Company for three and one-half years. Miss Selbie was born and raised in Kentucky and riding came to her as a natural accomplishment. She played in Proctor's stock in New York and also in a number of Broadway productions. She came West ten years ago with the "Ye Liberty Stock company" in Oakland, where she won popularity as dramatic lead. Her first picture experience was with the Melies Company in Santa Paula. She has been a stock member at Universal City for the past two months, where she is doing whatever requires acting and splendid riding in the Universal companies.

"Big" Ed Sedgwick, now starring in a series of comedies directed by Roy Clements is a double for Roscoe Arbuckle. He comes from a theatrical family and that accounts for the fact that, though he was intended for an army officer, immediately upon his graduation from Peacock's Military College in San Antonio, Texas, he joined his father's company, called the Sedgwick Dramatic company. From there he went into vaudeville, and for three years had his own musical show, "The Cabaret Girls." The entire Sedgwick family was hired for screen work by Romaine Fielding, when Mr. Fielding saw the Sedgwicks act in Phoenix, Ariz. Ed Sedgwick directed a number of comedies for the Lubin company in Texas and Colorado, then returned to the vaudeville stage, and a little more than a year ago came to Universal City, where he is now one of its prominent comedy artists.

Albert McQuarrie is a brother of Murdock MacQuarrie and one of the five MacQuarries known both to the stage and screen. He has been in pictures two and one-half years, the past year and one-half of which has been happily spent at Universal City. He is excellent at characterization and in this line of work is in a great number of Universal pictures. San Francisco was his starting place in life and there he attended college, and then went East to go on the stage with others of his family. He played in "The Pretty Sister of Jose" and was with William A. Brady two seasons. He also worked in stock for several years. At present he is a member of Robert Z. Leonard's company and has a telling part in the multiple-reel feature, "The Eagle's Wings," now being produced by Mr. Leonard.

Briden was a Sailor and a Cowboy

C. G. Briden has just completed an unusual characterization, Jay Gould in "Black Friday," a feature directed by Lloyd B. Carleton. Mr. Briden is one of the most expert make-up men at Universal City. He was Launcelot in "The Merchant of Venice," directed by the Smalleys, was Zuthr in "The Caravan," and has a number of other prominent roles to his credit. He was the negro cook in "Cameo Kirby" with the Lasky Company. He has been with the Bosworth firm and played stage engagements with Blanche Ring and Cyril Maude. Mr. Briden ran away from home when fifteen and put to sea. He shortly took the opportunity of attending college, practiced railroad contracting, was a teamster for some time, and five years ago came into pictures as an expert cowboy.

C. Norman Hammond dates his first picture experience back eight years to the direction of Edward Porter, so he can rightfully claim to be one of the screen's pioneer heavies. He came fortified with much stage experience, as this covered a period of twenty-two years. San Jose, Cal., was his starting place. He broke into the business in the old sketch, "Two Little Sailor Boys." The New York production of "The Prince of India," with William Farnum, was one of his latter-day experiences and he has played with Herbert Kelcey, Bertha Kalich, Cyril Scott and for some time in Keith stock in New York. Two and one-half years at the Alcazar Theater in San Francisco was a recent stock engagement, which came after intermittent screen work, covering six years in the East. He played "Damaged Goods," and, closing with this show at the Mason Opera House in Los Angeles, came to Universal City. He has been there for ten months, some of his recent work being in "The Power of Love," "It Happened in Honolulu," "Prisoners," and "The Way of the World."

Peggy Coudray, the much-liked little auburn-haired girl at Universal City, was reared in a convent until she was ten years old, when she became a member of Baker's Stock Company in Portland, Ore., where she remained for four years. Showing ability as a dancer, was advised to go to New York and receive instruction in this art. She appeared with Weber and Fields and played two seasons in the Winter Garden. Invading the screen, she played opposite DeWolf Hopper in "Miss Caprice," was with Blanche Ring for two seasons in "The Wall Street Girl" and one season in "When Claudia Smiles," and played in the sketch, "When We Grow Up." She came out to Universal City from New York fifteen months ago and for some time was a member of Murdock MacQurrie's company. Recently she has been under the direction of William V. Mong.

Belle Bennett was Born on Dublin Bay

Belle Bennett was recruited from the L-Ko forces three weeks ago to play opposite "Big" Ed. Sedgwick in the comedy series being directed by Roy Clements. Miss Bennett's allegiance to the Universal Company covers three intermittent years. It was her first affiliation in the picture world. Then she moved to the Majestic Studio, to the Balboa for six months, to the L-Ko Studio and then back to the Universal. Miss Bennett was born at Dublin Bay, Ireland, whither her father and mother had journey on their honeymoon and then had remained to fill a year's theatrical engagement. Belle calls herself a "prop" child, as she has appeared in productions since the age of three weeks. When she was sixteen months old she did life poses with a black velvet background and claims to be the youngest of all "Little Evas" who have played in "Uncle Tom's Cabin," she being three and one-half years old when she took this part. She played "Roxy" in "The Girl of the Golden West," and took her mother's place in playing leads in the company of her father, Billy Bennett, who is now touring the Middle West states with his own company. Her education was gleaned on the road, in car and tent shows. Preferring the screen to the stage, Miss Bennett has enjoyed her three years in the picture profession.

"Mother" Luke Warrenton has been directing Universal City's juvenile company for the past three months. It was an experiment on the part of the Universal Company, but one that already has shown big results and promises to remain as a feature of this feature plan. A member of the film industry for several years, Mrs. Warrenton is well versed in both the arts of acting and directing. The organization of a juvenile company was a dream of Mrs. Warrenton's for several years and she is more than thankful to the Universal Company and H. O. Davis for the opportunity of making it come true. She has just completed "Sea Foam," written by Helen Jonas. Other child films completed by Mrs. Warrenton are "To Much Pie," "Just Kids," "The Call of Lindy," "The Little Musician and His Friend," "Smiling Jimmy—or The New Neighbor," and "Vacation on the Farm." Mrs. Warrenton is leaving Universal.

Agnes Vernon, popularly called "Brownie" on account of her big, brown eye has, for the last two years, been counted among Universal City's prettiest girls. She started as an extra girl and, in a picture directed by Murdock MacQuarrie, her pleasing screen possibilities were noted, with the result that she was given her first opportunity. The picture was "The Old Cobbler." She played opposite Herbert Rawlinson for a number of months and has played lead in a number of the Universal's pictures. "Brownie" Vernon is twenty-one years old. She was born in the State of Oregon, lived for a number of years in Chicago, and it was from that city that she came to visit in Los Angeles. A visit to Universal City one day determined her career and she still ranks among the city's very prettiest "screeners."

From School to the Screen

Helen Leslie has been one of Universal City's leading women for more than two years. It was her first picture connection and she came to it right out of school. Already Miss Leslie has firmly entrenched herself among the screen's leading women. She played opposite Jack Warren Kerrigan, while Mr. Kerrigan was under the direction of Jacques Jaccard. For a time she was leading woman in Frank Lloyd's company and at present is a member of the Ben Wilson company. She inherits a liking for languages from her mother, who is an able linguist.

William A. Lowery came to Universal City three months ago after a two-year affiliation with D. W. Griffith. Mr. Lowery is now directing his own pictures, as well as appearing in them, among current ones being "The Cross Roads," "Donoghue," and "The Heart of Big Bonanza," in all of which Agnes Vernon is featured, with Mr. Lowery playing opposite her. This several-months' director on the Universal lot brought with him convincing stage experience to the picture world. He appeared with Richard Mansfield in "Julius Caesar" thirteen years ago. That was his initial stage appearance and he made it a creditable one. Later he was a member of Robert Mantell's company, and being devoted to Shakespeare, toured the country with Charles B. Hanford in repertoire. Seven years ago he joined the Selig company and, after a number of pictures, was a favorite for two years in the Burbank Stock company in Los Angeles. Then he became a member of the Griffith forces, and from there came to Universal City.

Lee Hill came from the legitimate stage to dramatic leads in pictures three years ago, all of which have been with the Universal Company. Work in "101 Bison" pictures, then two and three-reel dramatic pictures, and at present distinctive roles in Bluebird features briefly sums up Mr. Hill's picture experience. Fearless in attacking any variety of screen work, Mr. Hill has earned for himself the title "Dare-devil of the Movies." Experience as stage director entitled him to the direction of pictures, and a number of Universal screen stories were produced by Mr. Hill. Alert, with the energy which promises to make his screen ambitions come true, Mr. Hill is filling a satisfying niche in feature casts at Universal City.

MILTON LORYEN,
Official Photographer of Universal City.

WILLIAM V. MONG

PRODUCING DIRECTOR

Universal City **California**

CURRENT RELEASES

"Little Joe" **"Husks of Love"**

"Breaking of 'Cactus' Moore" **"Moral Standards"**

IRENE HUNT

LEADS

Universal City **California**

Jessie Arnold

Universal City **California**

Mina Cunard

Heavy Leads

"The Broken Coin" "Rival Pilots"
"What Love Can Do" "The Living Lie"

UNIVERSAL CITY CALIFORNIA

Evelyn Selbie

Universal City **California**

PAUL BYRON

JUVENILE LEADS

UNIVERSAL CITY CALIFORNIA

Milton T. Menasco

DESIGNER

Art Department

Universal City **California**

EUGENE WALSH

Leads and Characterizations

Universal City **California**

ALLEN WATT

Assistant Director

Universal City **California**

RUTH ANN BALDWIN

Universal City **California**

"BIG" ED. SEDGWICK

COMEDY LEADS

Universal City **California**

ACTIVITIES IN THE MOTION PICTURE STUDIOS ON PACIFIC COAST

In the Ince, Universal, Lasky, Fine Arts and Other Studios — General News

NILES WELSH

Niles Welch has already achieved considerable prominence in the screen world as leading man for Ethel Barrymore, Ann Murdock, Mary Miles Minter, Kitty Gordon, Mary Fuller, Violet Mercereau, Pearl White and other stars who appear in films.

Mr. Welch was born at Hartford, Conn., on July 29, 1888, and was educated at St. Paul's School, Concord, N. H., at Yale, Columbia and abroad. He was prominent in football and rowing at college. Mr. Welch's father was the owner of a number of famous racehorses and the actor rides a great deal. Mr. Welch gained considerable experience in amateur college dramatics and he coached amateur clubs. Going on the stage, he appeared for three years in the legitimate and stock. He was at one time under the management of Winthrop Ames.

Entering pictures, Mr. Welch was a member of the Vitagraph stock for one year. He was half a year with the Kalem Company and ten months with the Metro. These engagements were followed by appearances with the World-Paragon, Universal and Pathe.

LOS ANGELES, CAL. (*Special*).—Oscar Apfel has under his direction, in the William Farnum feature, Nell Shipman, Gladys Brockwell and Mabel Van Buren.

Kerrigan Gets Many Offers

And still offers pour in to Jack Warren Kerrigan, popular Universal star. The most recent one has been that of a contract for thirty-two weeks over "big time." But the handsome star prefers pictures in California.

A. Carlos, William Fox's general representative, now enlarging the Western Fox companies, after five weeks of extreme busyness at this task, asks—"Why did I leave the peacefulness of the show business for motion pictures?"

"Inherited Passions" is the name of the seven-reel feature being produced by Gilbert P. Hamilton, managing director of the Century Film Company, on one of the Christie stages, leased for this picture only. The story was scenario-ized by Dorothea Farley, with Miss Farley in the leading role supported by Wm. Conklin, Frank Newberg and Ala Farley.

Juanita Hansen, heroine of "The Secret of the Submarine" serial, is enjoying a several weeks' vacation after weeks of strenuous serial work.

Alan Forrest, playing opposite Mary Miles Minter under James Kirkwood's direction, is finding life and work in Santa Barbara a likeable occupation.

Director George L. Sargent is putting some splendid work into "The Sable Blessing," featuring Richard Bennett, at the American Film Studios.

The Rollins Are All Youthful

It is a fact that the Rolin Film Company is a young firm. Its heads are also young, and it is further a fact that nearly every player at this studio is under age. Manager Dwight Whiting is twenty-four; Director Hal Roach is the same age; Bebe Daniels and Gertrude Short each are fifteen years old; "Fatty" Lampton, though weighing 400 pounds, is but seventeen years old; Hal Lloyd, who is "Lonesome Luke," is twenty-one and Harry Pollard but twenty-two.

Syd De Gray, who appeared in a number of Chaplin pictures, joined the Rolin Company players last week under the direction of Hal Roach.

Ben Turpin, Vogue comedian, did a fall down three flights of stairs in the Hotel Stowell in Los Angeles one day last week. For a picture, of course.

Billy Ritchie, L-Ko comedian, in real life is one of the most serious of all serious picture people. He says, "You will always find comedians so."

Harry Todd and Margaret Joslin, famous for their work in Essanay's "Snakeville" comedies, have joined the Rolin company and will appear on the Pathe programme in a series of comedies.

James J. Tynan, a well-known Hearst writer, has joined the publicity and engagement firm of Meany and Barry, as manager of the latter's editorial departments.

Busy on Girl From Frisco

Director Horne is a busy man these days, working on "The Girl from 'Frisco" series, featuring Marin Sais and True Boardman. Others in the cast are Frank Jonasson, Roland E. Bradbury, Ed Clisbee, Hart Hoxie and others.

Anna Little wears the costume of a boy throughout the "Land o' Lizards" picture, in which she is working now at the American Studios in Santa Barbara. Different boys about the studio contributed to Miss Little's costume in respective sections. Ashton Dearholt donated a cowboy waistcoat; Alan Forrest a bright striped shirt; Chick Morris a startling auto hat; someone else a pair of shoes and still someone else a pair of shabby trousers. Notwithstanding the oddity of the costume, Anna looks fetching in it.

Anna Luther, as lead of the new Fox comedy company, has gone to Huntington Lake for the making of this company's first picture.

The William Russell Company at Santa Barbara began work last week on the Clarke Irvine story "The Lone Hermit," continuity for which was supplied by Edward A. Kaufman.

What Is Happening at the Ince Studios

Charlie Ray and Bessie Barriscale are co-starring in a serio-comic play entitled "Home," by C. Gardner Sullivan, while Dorothy Dalton and Howard Hickman will be Thomas H. Ince co-stars in "The Jungle Child."

Nona Thomas, opposite Wm. S. Hart in "The Apostle of Vengeance," is said to have done the best work of "her Ince career."

A drama by Lanier Bartlett, co-starring Dorothy Dalton and William Desmond, gave opportunity for a sensational boiler explosion aboard ship, on the Pacific Ocean off Point Firmin last week.

Some 9 x 4 foot enlargements of Charles Ray, playing tennis, in riding attire and other poses, have been made by the Shipman Process Enlarging Company, and will go to make a fetching lobby display. Louis Glaum also figures in some of these remarkable enlargements, all of which were made direct from film.

Monte M. Katterjohn has moved his office from Culver City to Inceville, giving as his reason that he prefers to remain at the seaside for the season.

David M. Hartford, Superintendent of Productions at the Thomas Ince studios, has returned to work before the camera, in the part of heavy in support of Frank Keenan. At the conclusion of this picture, he will resume the superintendence of production at the plant.

William Desmond is taking the leading role opposite Clara Williams in a C. Gardner Sullivan script in which Thos. H. Ince will present Miss Williams as a star.

At Universal City

William Parker, late of the American Company's scenario staff, has been added to that of the Universal. He is one of the newspapermen who have made particularly good in the script field.

"His Golden Hour" is the title of the first of a series of one-reel comedies featuring "Big" Ed Sedgwick, under Roy Clements' direction. Belle Bennett plays opposite Mr. Sedgwick.

Eddie Lyons and Lee Moran have just completed two one-reel pictures entitled respectively, "A Comedy of Terrors," and "With the Spirits' Help." Louis Chaudet is directing this fun-duo.

J. Warren Kerrigan, under the direction of Jack Conway, has completed "The Social Buccaneer," with Maude George, Harry Carter and Louise Lovely, supporting Mr. Kerrigan.

Director Robert Leonard has about completed the multiple-reel picture, "The Eagle's Wings," featuring Herbert Rawlinson, Vola Smith and Grace Cariyle, and with Charles Gunn, Charles Hill Mailes, Albert MacQuarrie and Rodney Ranus in strong support.

Neva Gerber is featured in "The World's Enigma," a society feature directed by Ben Wilson.

Ruth Stonehouse is being starred in "The Saintly Sinner," written by Leona Hutton and scenario-ized by Eugene B. Lewis. It is a drama of the underworld.

Ruth Ann Baldwin will shortly bear the title "directress" at this film city.

Charles Bartlett, formerly of the American Company, has been added to the production force and is directing Helen Leslie and Hal Cooley in "The Golden Band," a one-reel society drama.

Director Wallace Beery has completed the tenth and final episode of the "Timothy Dobbs" serial, starring Carter de Haven.

William G. Garwood took his company to San Francisco for Chinatown scenes in the two-reel picture, "Simple Honors," written by John Fleming Wilson and prepared for the screen by Calder Johnstone. Mr. Garwood and Lois Wilson play leads in the Garwood Company.

Buys Rights to Davis Story

H. O. Davis, Vice-President and General Manager of the Universal Company, has purchased the photo-play rights to "We Are French," a story by Robert H. Davis, editor of *Munsey's Magazine*.

Charles Cummings, who plays opposite Cleo Madison in "The Chalice of Sorrow," has been seriously injured in an automobile accident.

Eileen "Babe" Sedgwick, after two years at Universal City, is playing in her first dramatic picture, that of "The Heritage of Hate." Miss Sedgwick is a finished comedienne, but is making good in the big dramatic part assigned her.

"The Heart of the Big Bonanza" is a two-reel Western drama just completed by Director William Lowery, featuring Agnes Vernon, with Mr. Lowery playing opposite.

Director Wm. V. Mong is featuring Claire MacDowell in the three-reel society drama, "Husks of Love," in which Mr. Mong plays opposite Miss MacDowell.

Edith Roberts is being featured in "The Deserter," a one-reel drama directed by Fred Ormston.

Director Lynn Reynolds has about completed the "Bluebird" picture, "The Romance of Billy-Goat Hill," featuring Myrtle Gonzales, with Val Paul opposite, and Fred Church in the role of heavy.

Director A. W. Rice, Albert Russell, Jane Bernoudy and others of the Rice company, returned from six weeks of picture making in Bear Valley.

Directress Lule Warrenton spent three days at Balboa with her juvenile company last week filming "Sea Foam," a pretty fairy story by Helen Jonas, daughter of M. G. Jonas, Universal City's publicity chief. Miss Jonas has had considerable experience in script writing and has a number of screen successes to her credit.

A reception and dance will be given the studio's recent arrivals from the East by the leading players of Universal City. August 5th is the date of its holding, which will be in the ballroom of the Ebell Club in Los Angeles. The committee in charge of the affair comprises Myrtle Gonzales, Lois Weber, Cleo Madison, Herbert Rawlinson, Jack Holt, Marie Walcamp and Lon Chaney.

Activities at the Fine Arts Studio

Lucille Younge was chosen last week to play opposite Sir Herbert Beerbohm in the pictures in which this star will appear while on the Coast. Work on the first of the Tree features, with Miss Younge opposite, was begun last week.

Lillian Gish is playing an inspired role, seemingly, in "An Innocent Magdalene."

Loyola O'Connor is a culinary wonder, blackberry pie being proof thereof.

From the East come echoes of the ovations tenedered one, a noted publicity chief from the Coast, Bennie Zeidman by name. His many friends hope for his soon return to the Coast, when the studio and the Scream Club promise a royal welcome.

The current catch-line at the studio is —"Who, pray who, wrote 'Casey at the Bat?'"

On the Lasky Lot

Director George Melford is completing the Fannie Ward feature, "Each Pearl a Tear," in which Jack Dean, Charles Clary, Paul Wiegle, Jane Wolff, Dorothy Abril and others offer capable support.

The cast of "The Honorable Friend," starring Sessue Hayakawa, is all Japanese, with the exception of Raymond Hatton and Billy Elmer.

Fencing is the popular sport at the studio nowadays. It succeeds the graceful art of Jiu Jitsu.

Theodore Roberts and Anita King are co-starring in Jules Eckert Goodman's adaptation of Thomas H. Uzzell's story, "Anton the Terrible." Charles Sarver scenario-ized this story.

Studio Manager Milton E. Hoffman, by courtesy of Jesse L. Lasky, supplied the Lasky ball-team with baseball suits.

At the Signal Studio

Thomas G. Lingham, character lead in "The Manager of the B and A," received a bad scalp wound last week, while taking part in a scuffle staged in a newspaper office set.

Orrin Denny, superintendent of laboratories, has supervised the installing of an entirely new equipment, which will allow the Signal Company to contract for the laboratory work of outside firms.

Paul C. Hurst is completing a dictionary of misinformation of studio terms, which little booklet is said to contain many gems of wit.

E. F. Wayman, assistant to the laboratory superintendent, was promised last week to a position behind the camera.

A "hard times" farewell party was given by J. P. McGowan and Helen Holmes (Mrs. McGowan), at their Los Angeles home last Saturday night.

Among the Balboa Studio Folk

William M. Ritchey, scenario chief, is swamped under scripts, owing to the amount of his own work plus that of D. F. Whitcomb. Mr. Ritchey's associate writer, who resigned recently.

H. M. Horkheimer, president and general manager of the Balboa company, who recently went to New York from his Coast plant, has issued an interesting article dealing with the statement that none can contest, "It takes more than money to make acceptable motion pictures."

At the Signal Studio

Prepaations are under way for certain members of the company to journey to the desert near the California-Nevada line for the purpose of availing themselves of the opportunity to take up desert claims under the Government Reclammation Act. Those making the trip are J. C. McGowan, Helen Holmes William Brunton, Paul C. Hurst, Leo D. Maloney, Thomas G. Lingham and S. A. Sues, photographer. From the desert they will proceed to Eureka for scenes in the pine woods. Harry Lloyd, a stock player, has been made assistant to Director McGowan.

Director Hal Roach was granted the privilege of using a real ammunition factory for the making of a number of scenes for a Rolin-Pathe picture.

Harry Pollard went into mountains recently on a week-end vacation, caught several rats in a trap which he lowered into a stream nearby for disposition of the rodents and pulling up the trap several hours later discovered two trout had made it their home—(all this with a truth guarantee from the Rolin press-man).

Here's another—Bebe Daniels made hot cakes in a kitchen scene one recent morning and "Lonesome Luke" coming to the studio breakfastless, made a meal of the cakes while the camera made material of the performance.

And—General Manager Whiting has purchased another car, the fourth since the first of the year.

General Notes

Monroe Salisbury, the "Allesandro" of "Ramona" has a big part in Clune's "The Eyes of the World."

Ben Turpin became entangled in the rear end of a Hollywood street car one recent day and suffered more from humiliation and lack of clothes than from injuries sustained, so he afterward confessed.

J. Warren Kerrigan last week issued the twenty-first edition of his book, "How I Became a Successful Motion Picture Star."

Jessie Arnold is seen in a small but strong part in the Smalley's production of "Shoes," which opened last week in Los Angeles.

The Vitagraph's "God's Country and the Woman," eight-reel picture, is the first picture to have been held over a second week by the management of the Superba Theater, on Los Angeles' Broadway. During these two weeks it played to capacity houses at all performances and at that, a great number of people were disappointed in regard to obtaining reservations. Director Rolin S. Sturgeon, Nell Shipman, whom the picture features, William S. Duncan, George Holt, and Nell Kellar are the picture's personnel.

Blonde leading women were recommended by Crane Wilbur, the Horsley lead—with the result that blonde applicants at this studio are overly numerous.

Fred Church, a Universalite, is helping collect funds for the United States Army.

Hal Sooley is a gain at Universal City in the role of juvenile lead.

Hettie Gray Baker, for some time of the Fine Arts scenario staff, has been chosen script editor at the Fox studios.

Anna Luther is to be featured in high-class two-reel comedies made at the Fox studios.

THE AUGUST BLUEBIRDS

Prominent in the Bluebird features for August is "Love's Lariat," with Harry Carey. Olive Fuller Golden is Mr. Carey's leading woman, and other players include William Quinn, Bud Osborne, Joe Rickson, Tommy Grimes, Neal Hart and Billie Gillis. George Marshall and W. B. Pearson prepared the scenario and Mr. Carey assisted Mr. Marshall in directing the feature.

Aug. 14 brings Louise Lovely, Francelia Billington, Rupert Julian, Elsie Jane Wilson, Zoe Du Rae and George Berrill to enact "Bettina Loved a Soldier," five reels of light comedy based upon Ludivoc Halevy's classic, "L'Abbe Constantin." The scene is fixed in Longueval, where right now the armies of Europe are rending the beautiful little village with shells from scores of guns.

"Little Eve Edgarton" will be the Aug. 21 release, with Ella Hall, Herbert Rawlinson, Thomas Jefferson, Marc Fenton, Doris Pawn and Gretchen Lederer presenting the screen version of Eleanor H. Abbott's recent serial contribution to *Everybody's*. Robert Z. Leonard prepared the scenario and directed the production, locating the principal scenes at Coronado Beach, California's fashionable resort.

The release for Aug. 28 has not been definitely selected, but there are many subjects from which a choice may be made, including: "Saving the Family Name," a Smalley production, featuring Phillips Smalley and Mary MacLaren, in a scenario prepared by Louis Weber; "The Social Buccaneer," presenting Louise Lovely for the first time as J. Warren Kerrigan's leading lady; "The Clique of Gold," which will have Elsie Jane Wilson featured along with Francelia Billington, and Rupert Julian in the screen version of Emilie Gaboriau's novel, and "The Chalice of Sorrow," produced by Rex Ingram from a scenario suggested by the grand opera, "La Tosca."

Among others that are nearly completed are: "Wanted, a Home," with Mary MacLaren; Mendelssohn's "Spring Song," featuring Ruth Stonehouse; "Undercurrents," in which Flora Parker De Haven will play a Salvation lassie, and "Black Friday," in which Dorothy Davenport will be introduced to the Bluebird programme.

EDWARD SLOMAN, American director, has started a five-reel feature, "Her Honor," in which Winnifred Greenwood and Ed Coxen will play the leading parts.

LYNN F. REYNOLDS

DIRECTOR BLUEBIRD FEATURES

"It Happened in Honolulu"
"Miss Blossom"

"The Secret of the Swamp"
"The Girl of Lost Lake"

UNIVERSAL CITY **CALIFORNIA**

Peggy Coudray

LEADS

CURRENT RELEASES

"The Knight of the Range"
"The Wakening of Patsy"
"The Remaking of Cactus Moore"
"Maybelle of the Pictures"

UNIVERSAL CITY **CALIFORNIA**

ALBERT MacQUARRIE

Universal City **California**

HAYWARD MACK

HEAVIES

UNIVERSAL FILMS

Universal City California

Marjorie Ellison

LEADS

UNIVERSAL FILMS

Universal City California

Wm. F. Canfield

Characters and Heavies

"The College Orphan" "Coral"
"The Spring Song"

Universal City California

C. G. BRIDEN

Characters and Emotional Leads

CURRENT RELEASES

JAY GOULD in "Black Friday"
ZUTHOR in "The Caravan"

UNIVERSAL CITY
CALIFORNIA

HARRY W. WULZE

Comedy Scenario Author

Supervision EUGENE B. LEWIS

Universal City California

FRED CHURCH

Universal City *California*

Direction LYNN REYNOLDS

KEYSTONE MIRROR COMING

September 9 is the date announced for the DRAMATIC MIRROR'S special Mack Sennett, Keystone Number.

Mabel Condon, the MIRROR'S Coast representative, is already busily engaged in rounding up the small army of film principals, dramatic, directorial, manufacturing and otherwise, whose biographies and pictures will adorn the pages of the De Luxe Edition.

According to present indications the Sennett-Keystone Number promises to excel all its predecessors in point of interest.

"WAR BRIDES" PLACED

The Dramatists Play Agency arranged the transfer to Herbert Brenon of the motion picture contract for "War Brides" existing between Charles Bryant and Marion Craig Wentworth, the author. Mr. Brenon promises a magnificent production of this play, and believes it will be the biggest thing he has ever done. Inasmuch as this will be the first picture made under his own management, its magnitude is bound to surpass even his former efforts. Mrs. Wentworth will be in New York during the making of the picture to consult and advise with Mr. Brenon.

CALLS PICTURES IMMORAL

The Rev. Albert Parker Fitch, President of Andover Theological Seminary, in a sermon at the Brick Presbyterian Church last week offered a sermon, in which he called the motion pictures immoral.

"The sentimental dodging of spiritual law is apparent on every hand," he said. "The appalling thing about the movie show is the vicious and false manner in which it portrays its characters. It is immoral because it is not true to life. I witnessed a movie show in Boston recently in which a young man living on Fifth Avenue falls in love with a Swiss girl who is loved by a guide. The young man is instrumental in saving the guide's life in an avalanche and the guide travels to Fifth Avenue and tells the young man he may have the girl. I say this is silly and false, and therefore immoral, because it is not true to the facts of life. But many books that we read have the same silliness.

"We read stories where burglars are heroes. These stories deal with life as life is not, and it is the same way with the immoral play. How do we find out a play is immoral? We judge it, not by the content, but by the manner of dealing with the story. Every play that deals with things as they appear in actual life, though from the point of view of good taste it outrages every canon, is a moral play.

"Man is prone to blink at the inevitable facts of life and death, and too many attempts are made to sentimentalize the grave things in life. How many times have I had to officiate at a so-called Christian funeral, where I heard the chorus sing of the dead person's soul drifting off somewhere to an island. The singing of the chorus has seemed like a religious jellyfish trying to gloze off the hard hours of the bereaved. We sentimentalize too much in life."

The sermon has already brought down the following reply from Florence La Badie, the Thanhouser star:

"I want to protest against the unfairness of the Rev. Albert Parker Fitch who attacked moving pictures in a sermon at the Brick Presbyterian Church, as reported in *The Sun* today.

"The Rev. Mr. Fitch says the 'movies' are immoral 'because they are not true to life.'

"Why pick on the 'movies'? If what he says is true of motion pictures, how much more true is it of the speaking drama, and of literature!

"He means, of course (if he is sincere in naming the 'movies' as more 'immoral' than any other art) that moving pictures are unreal in plot. Surely they are real in setting. In motion pictures you do not have painted trees and canvas walls.

"Spoken plays are unreal in lines and I'm glad of it. How dready it would be if Oscar Wilde's characters, for instance, spoke as his people really would speak! What a woeful lack of realism there is in Shakespears! How many of Shakespeare's characters, do you believe, were actually capable of saying the beatiful things Shakespeare put into their mouths?

"In the 'movies' he probably objects to the triumph of virtue, of the idealized heroes and heroines—in other words, as he puts it, he objects to moving pictures because there is too much sentiment in them.

"If that is true, I glory in his criticism. Then the 'immoral' moving picture is in the same class with the Fourth of July, Memorial Day, the frightfully immoral 'Star Spangled Banner,' and the horribly immoral custom of celebrating 'Mother's Day.'

"But why pick on the 'movies'? What is more sentimental, thank God, than religion?

"Yours very truly,
"FLORENCE LA BADIE."

INCE FILM IN PITTSBURGH

"Civilization," the big Thomas Ince spectacle, is scheduled to be shown in Pittsburgh for an indefinite run, beginning Sept. 15. Mr. Patch, who exploited "The Birth of a Nation" at the Pitt Theater in that city last year, will present the eleven-reel feature.

PARALYSIS EPIDEMIC CONTINUES

Petition of Exhibitors for Permission to Admit Children in Certain Districts Refused Until Aug. 1

The epidemic of infantile paralysis continues unabated in New York and, following a conference last week, License Commissioner Bell, announced that the petition of motion picture exhibitors for permission to admit children in certain districts had been considered. The permission was refused, at least until August 1.

The following letter, as yet not acted upon, has been forwarded to Mayor Mitchel:—

NEW YORK, July 17, 1916.

HONORABLE JOHN PURROY MITCHEL,
Mayor of the City of New York,
City Hall, N. Y.

SIR—Upon request of the Health Department, the Commissioner of Licenses issued an order, which is still in effect, prohibiting the admission of children under the age of 16 years to theaters in the city of New York, which includes motion picture theaters and open-air motion picture theaters.

The Penal Law of the State of New York now prohibits the admission of unaccompanied children under the age of sixteen years to motion picture theaters and open-air motion picture theaters, and makes a violation of the law a misdemeanor.

The order, therefore, simply prohibits the admission of children under the age of 16 years when they are accompanied by their parents or other guardians.

As a result of the order, patrons of the theaters, when accompanied by their children, refuse to attend the theaters when informed that they cannot bring their children with them, and in many cases are most surprised and indignant. This you will readily see, considerably harms the theaters and causes a feeling which perhaps time will not entirely wipe out.

A considerable number of adults who have no children refuse to attend the theaters by reason of the fear caused by the order and the publicity attending the epidemic.

Over one-third of the 242 motion picture theaters in the Borough of Brooklyn have been compelled to close on account of the lack of patronage, and a goodly portion of the remainder of the theaters have discontinued matinees, and many of them will also be compelled to close before very long, which means that a great many of the motion picture exhibitors may lose their entire investments, and perhaps life savings, for the reason that they cannot continue to pay the rent without operating their business, and many of the theater employees will be deprived of their only means of livelihood, as will other employees whose livelihood depends upon the operation of the theaters.

One of the first means adopted by the Health Department in fighting the present epidemic was to obtain the Commissioner's order, which applies solely to theaters and motion picture theaters. It may have been the first step in regulating places of public gathering, but so far as we have been able to ascertain no official regulation has been adopted, nor is now contemplated relative to beaches, amusement resorts, playgrounds, church festivals, entertainments, ball games and other places of public amusement, which apparently continue without any official supervision or regulation whatsoever. This you will readily appreciate has unquestionably created in the minds of the public the impression that theaters are one of the breeding places for contagious diseases, or in any event that the Health Department considers the theaters, particularly the motion picture theaters, the most dangerous places during an epidemic of this character.

In this connection we respectfully call your attention to the sanitary provisions contained in the motion picture ordinance which provides for ventilating and cleaning theaters, and which we feel are sufficiently adequate to keep the theaters in a healthful and sanitary condition. A number of the theaters, especially in the Borough of Brooklyn, are so constructed that the roofs may be opened, partically converting the theaters into open-air motion picture theaters, and thereby providing an abundance of fresh air, and that is one of the things which the Health Department and physicians throughout the city have urged upon parents; that is not to keep children confined to their homes, but to take them out into the open air.

We believe that many children will be far better protected in our motion picture theaters than confined in their homes, or promiscuously associating with children who play upon the streets. Many of the homes are not nearly as sanitary and healthful as the motion picture theaters.

The order applies to open-air motion picture theaters as well as indoor motion picture theaters. The open-air motion picture theaters, as you undoubtedly know, are constructed without any covering overhead, simply enclosed by a fence or other encloseure. These places are as sanitary, if not more sanitar than most of the seashore beaches and other places of public amusement where children are permitted, without parent or guardian, and are allowed to amuse themselves and mingle with others with practically no supervision whatsoever.

A child in a motion picture theater and open-air motion picture theater has some relative or friend to protect and supervise his actions and see that it is not subjected to exposure.

The present epidemic seems to be very well under control, and the death rate is, according to the reports, less than the death rate from measles, scarlet fever and other epidemic which have existed in the city, and during which no such drastic action was resorted to by the authorities. The present epidemic, as we are informed from Health Department statistics, is confined generally, if not exclusively, to children of tender years, and does not seem to have affected older children to such an extent as to warrant such close supervision over them.

In view of the foregoing, all of which we believe to be true, and will be found so upon investigation, we respectfully request that you urge upon Health Commissioner Emerson that he withdraw his request to the License Commissioner and consent that the order be rescinded, or if the Health Commissioner feels that the present status of the epidemic does not warrant rescission of the order, then we respectfully request that he modify it by reducing the age limit of the children to from 10 to 12 years of age instead of 16 years of age.

This request we make without intending any criticism, and feel that the order was simply the beginning of a policy adopted at the time of the outbreak of the epidemic.

This letter is sent as suggested by you at the conference which we had this morning, and we will greatly appreciate a public statement by you, as you suggested, to the effect that the officials do not consider the motion picture theaters and open-air motion picture theaters unsanitary or dangerous, and that the order was simply a precautionary measure and does not in any way reflect upon the conditions of the theaters.

We feel that a rescission or modification of the order and your statement will aid considerably in restoring the good reputation of the motion picture business and regain the confidence of the public.

Very respectfully yours,
(signed) WILLIAM BRANDT,
Executive secretary Associated Motion Picture Exhibitors of Brooklyn.

As a direct result of the loss of trade resulting from the closing of the theaters, many of the leading film manufacturing companies have found it necessary to reduce their salesmen staffs. The condition is, of course, understood to be only temporay, but until the paralysis epidemic slackens and the film market resumes its normal tone, a large number of salesmen are compelled to suffer.

IMMORAL FILMS NOT IN DEMAND

"Human nature is, as a whole, pretty sound, and when it is appealed to, without prejudice or pay, the solution of the problem for cleaner and better pictures has been reached."

Professor Franklin Henry Giddings, head of the Department of Sociology and History of Civilization at Columbia University, made this statement in discussing motion pictures for the Paramount Pictures Corporation. Professor Giddings, as a member of the American Academy of Political and Social Science, has made a study of the motion picture in relation to its sociological value to life as an amusement.

"Yes, human nature is pretty sound," he continued. "If a man is knocked over in the streets by some vehicle of traffic, a thousand hands are put out at once to help him. Similarly, nearly every man wishes to guard his own family from degrading influences. So would public opinion speedily make itself felt if pictures not of the average moral standard were continuously put out.

"The sex appeal in books and upon the stage has always been attractive commercially to certain publishers and motion picture producers, short-sighted enough to believe in quick rather than continuous profits. It is a method of theme-choosing appealing particularly to the incompetent. Of course, that doesn't mean every creator of a story based upon the sex theme is incompetent. Such would be an absurdity. There are, however, so many cheap imitators of the masters—and only masters can deal with such a subject—that the motion picture industry is, I understand, becoming glutted with pictures of a sensational nature. The producers of these make the mistake of thinking that nastiness is suspense and that immorality devoid of dramatic action will interest people. Ignorant of the art of the drama, they attempt to create their big sensations by the luridness of the subject matter, rather than by the vital values of the play. After all, the play is the thing. Of course, such incompetents are not to be expected to see the handwriting on the wall. The American public does not want immoral pictures, nor is it Puritanical enough to protest against such a theme as "Carmen." What the American public does insist upon, however, is that unusual situations be handled artistically and not with any pampering to immorality that might create approval from the few.

"The national conscience has been demanding for some time that the screen be at least as clean as the columns of a well-edited newspaper.

"State censorship bodies can too easily become sort of moral blackmailing organizations and through even bribery those producers whose standards are low can succeed in debasing the motion picture screen. Standards of taste vary over the country and even if State boards were honestly conducted a picture would be hacked and cut beyond artistic remedy. Such a thing would be obviously unfair to the producer.

"We are all familiar with the artistic temperament and the artistic spirit. A director either of stage or motion picture drama necessarily must deal in effects. He is constantly striving for something which will work upon the imagination. As a result of this, producers frequently do something in their dramas which as spectators they would not relish. Producers are always striving for effects and through the distortion of some artistic or moral value they create over-effects, always objectionable. It must be still a very active problem in the mind of any motion picture manufacturer or exhibitor how to accomplish a general high order of moral value in his product.

"I do not believe that there will be any lasting epidemic of nasty pictures. My study of sociology has made me an optimist. Those manufacturers who continue to violate the average moral law governing average moral views of life will fall under the combination of average moral standards. The time is approaching when it will not pay to produce immoral pictures. Those who have been prosperous in this respect will find their prosperity at an end."

TEACHING SURGERY BY FILM

Surgeons are interested in a new method of teaching the technique of surgery by moving pictures. The plan has been tried out with encouraging results at several Manhattan hospitals and more recently at the German Hospital in Brooklyn where, on July 20, Dr. Russell S. Fowler, the well-known surgeon, performed two operations, both of which were photographed.

In the famous gallery at The Hague, Holland, there hangs Rembrandt's wonderful masterpiece, "A Study in Anatomy," which those who have seen will never forget. It shows a group of young physicians gathered about a patient who is undergoing an operation, the surgeon explaining as he goes along. That is the old method. The new method, which surgeons expect to see come into general use, has many advantages over the old.

"It will be of particular use," says a prominent Brooklyn surgeon, "when there is a large assemblage of surgeons who wish to watch the technique of an operation. It is difficult for a number of surgeons assembled in an amphitheater to follow every step of the operation, but with the 'movies' to help out, every step will be clear. The field of operation is much enlarged."

The new idea is still in its infancy, but as improvements are made it is very probable that it will be taken up generally by hospitals and colleges. Furthermore, it will save traveling to different points to watch major operations. A doctor in Minneapolis, for instance, instead of journeying to this city to see a famous colleague at work, can stay in his home town and see the details of the operation on the screen.

The method of preparing patients for an operation, the first incision, the appearance of the different neighboring organs in their natural place and relations, the diseased part and the exact method of removal are all vividly brought before the eye by means of the screen. All films are carefully filed away in a collection of operations performed by well-known surgeons.

Special shields keep the light from the "movie" machines from disturbing the operating surgeons and making him nervous. Surgeons who have operated under the new arrangement speak of it in the highest terms.

A company has been formed to make a specialty of filming operations and pictures were taken for it of the two major operations which Dr. Fowler performed at the German Hospital.

POWELL MAY LOCATE IN GEORGA

The Frank Powell Productions, Incorporated, recently went to Augusta, Ga., to film a scene in a court room for the newest feature photoplay to be released by the company in the near future. It seemed that Mr. Powell was very fortunate in securing the use of the court room while a regular session of court was in progress, and also the services of the presiding judge, sheriff, bailiff, and the jury. An unusual thing connected with the scene was the fact that the jury which was filmed was made up entirely of millionaires who represented practically all of the capital of Augusta.

Mr. Powell was highly impressed with his trip to Augusta and had nothing but words of praise for the officials of that city when he returned to New York. While in Augusta he investigated certain places and conditions with a view to locating a studio there.

JONAS DIRECTS PUBLICITY

M. G. Jonas was well known as a newspaper man before coming to Universal City as its publicity chief. He was editor of the San Francisco *Call* for some time and served in various other editorships on the west coast. Pleasant and obliging, he fills well the big position of publicity chief at the big film plant.

WM. LOWERY
DIRECTOR

AGNES VERNON
LEAD

FRANK BROWNLEE
HEAVY

Universal City **California**

DOROTHY PHILLIPS

OF

THE BLUEBIRDS

UNIVERSAL CITY
CALIFORNIA

ALLEN J. HOLUBAR

Universal Leading Man

CAPTAIN NEMO

in the

Universal Million Dollar Production

of

JULES VERNE'S

TWENTY THOUSAND LEAGUES UNDER THE SEA

Neva Gerber

LEADS

CURRENT RELEASES
"What Doth It Profit a Man?"
"The World's Enigma"

UNIVERSAL CITY CALIFORNIA

Maude George

Heavy Leads

Universal City California

JACK HOLT

LEAD

"Liberty"
"The Daughter of the U. S. A."
Serial

UNIVERSAL CITY CALIFORNIA

LOIS WILSON

LEADS

Current Releases
"A Son of the Immortals"
"The Beckoning Trail"
"The Silent Battle"

UNIVERSAL CITY CALIFORNIA

VOLA SMITH

LEAD

Opposite Herbert Rawlinson in

"THE EAGLE'S WINGS"

Direction ROBERT LEONARD

WADSWORTH HARRIS

CURRENT RELEASES

"Where Are My Children?"

"The Love Girl"

UNIVERSAL CITY CALIFORNIA

MIRIAM SHELBY

Heavy Leads

Universal City California

UNIVERSAL SCENARIO DEPARTMENT

(*Continued from page 30*)

when he became reviewer for *The Morning Telegraph*. In May, 1913, he joined the scenario department of the Universal in New York and the same month was appointed Eastern editor. In February, 1914, the company sent him to the Coast where he became a staff writer under James Dayton. The Western department then underwent a re-organization and Mr. Johnstone became manager of the department. He acted as West Coast editor for several months, holding the position under five different general managers. He left the Universal in September, 1915, and became a member of the American company's staff at Santa Barbara. Three months later he returned to the Universal fold and has been with the company ever since. Among his best known stories are included: "The Master Key" serial, written with Robert Leonard and produced by the last named; "The Militants," feature produced by Robert Daily; "The Crippled Hand," produced by Robert Leonard; "Not by Faith Alone," produced by Lloyd B. Carleton; and over one hundred and fifty thousand feet of other photoplays, made up of one, two, three and five-reelers.

From the Screen to Writing Scrips

Bess Meredith was doing newspaper work on the Boston *Times* when she tried out as an amateur scenario writer. The result, however, was anything but amateurish and it found an immediate purchaser. She also tried out as a screen actress and, equipped with stage experience, made a success of this also. Writing, however, she found more to her liking, so a little more than eighteen months ago, she began to specialize in the writing of scripts. She wrote a number of stories for the Balboa company, "The Twin Triangle" being a recent Balboa feature of hers. Six months ago she joined Universal City's scenario staff and is one of its most valued members. She can be relied upon to provide a very good story upon very little notice. She is the author of the "Timothy Dobbs" series and among other pictures of her are "The Mystery of Wickham Hall," "Blood of the Children," "The Fleur de Lis," "The Cheval Mystery" and "The Sixth Commandment."

Robert Dillon is one of the staff writers at Universal City. He has had much experience in the way of script writing and is a collaborator with Frank H. Spearman on a number of Mr. Spearman's stories. A New Yorker, Mr. Dillon had considerable experience in the way of fiction writing and, coming into the picture game, was with Carlyle Blackwell as his special writer for some time. Coming to the coast one year ago, Mr. Dillon was associated with the American company at Santa Barbara on its scenario staff, and coming down to Los Angeles, wrote five-reel features for the Signal company, "A Stain in the Blood" being among this number. He wrote seventy-five slapstick comedies for the Vogue company, and is a recent addition to the Universal forces.

Was a Philadelphia Dramatic Critic

William H. Lippert is another new addition to the Universal City scenario staff. He is best known in the scenario world perhaps, by his adaptation for the screen of "The Nigger." Also as the adapter of Jack London's "Smoke Bellew" for the Morosco Company. A University of Pennsylvania honor man, Mr. Lippert became a newspaper correspondent for the Hearst International News Service in Philadelphia. Later he was dramatic critic on the Philadelphia *North American* and was a member of the Lubin scenario staff for two years. He was a director for the Marcus Loew enterprises in New York city for some time, and just recently was editor of the Universal company's Eastern scenario department. He wrote "The Lords of High Decision," a Red Feather release, just previous to coming to the coast and other feature releases on other programmes are: "The Pay Envelope," "Neath Calvary's Shadow," "The Sinful Influence," and "A Message to Garcia," the last named an Edison feature made in Cuba and adapted by Mr. Lippert from Elbert Hubbard's story. A Mary Miles Minter feature, "Her Honor," now being produced at the American studio, has Mr. Lippert as its author.

Harry W. Wulze is one of the newest scenario writers to be added to Universal City's big scenario department. For some time he had been on the scenario staff of the Keystone company and, coming to Universal, was given the supervision of comedies under the general supervision of Eugene B. Lewis. Having directed as well as written a number of Keystone comedies, Mr. Wulze seems well qualified to fill the position of a comedy writer. Born in Greenville, Ala., in 1892, and educated at the Washington University, Mr. Wulze adopted the stage as his profession. Two years ago he became a scenario writer and his appointment with the Universal company is his latest attainment in his advance in his chosen profession.

William Parker is one of the new and notable additions to Universal City's scenario staff. He was telegraph editor on the Los Angeles *Herald* when he began putting in his leisure time on scenarios. The market was ready for them and Mr. Parker always had a script ready for the market. He accepted S. S. Hutchinson's invitation to join the American company's scenario staff about ten months ago, and left that company four weeks ago to join the writers at Universal City. He has been in the newspaper game from New York to San Francisco and at one time was editor of the San Francisco *Call*. He has a number of big stories to his credit, among them being "The Craving" and "The Bruiser," both featuring William F. Russell of the American company, and it was Mr. Parker who, in conjunction with C. B. "Pop" Hoadley, wrote the scenario for "The Secret of the Submarine" serial. Mr. Parker will soon have a number of Universal feature scripts to add to his accomplishments.

CLOSE-UPS OF UNIVERSALITES

(*Continued from page 34*)

Vola Smith was destined at the very outset in life for the screen. Nature itself had this matter in charge, for she equipped Miss Vola with unusual beauty. Like a number of other girls who have attained high rank in pictures, she started under the direction of David W. Griffith at the old Biograph studio. That was three years ago and she remained with this company, playing leads until several months ago when the Biographers disbanded. Coming to Universal City, Miss Smith was assigned to play opposite Carter de Haven in several one-reel comedies. She was then cast in the "Timothy Dobb" serial with Mr. de Haven, but, after the third episode, it was decided to feature Miss Smith in a series of one-reelers and this arrangement had satisfying screen results. When the multiple-reel feature, "The Eagle's Wings," was given Director Robert Leonard for production, Miss Smith was assigned him for the lead opposite Herbert Rawlinson. It is this feature on which she is engaged at present.

Robert von Saxmar, with his home as his work-shop, contributes stories weekly to University City's scenario department. A regular member of this department, he has supplied it with strong picture themes, among the most recent being "Amah, the Unformed," "Down Rainbow Road," "The Imposter," and "Blood of his Blood." "The Purchase," a Morosco feature, came from the pen of Mr. von Saxmar, and the Universal feature, "The Parasite," was written by this author in collaboration with his wife, Alice von Saxmar, who also is a member of the Universal's writing staff. Mr. von Saxmar, a native of Germany, has been a writer in all countries. Owing to his extensive travels he is known to his friends as a soldier of fortune. He has served as war correspondent, a literary reviewer in Europe and America, a writer of fiction and at present is giving his entire time to the creation of screen fiction. Versatile, a believer in strong themes, he is providing the Universal Company with a diversified selection of picture material.

Lee Moran has had but one picture affiliation, it is the Nestor Company and it has lasted four years. Quite a record that, for this industry of changes. Mr. Moran and his team-mate Eddie Lyons, make an agreeable comedy combination. Mr. Moran comes from Chicago; he is a graduate of St. Ignatius College in that city, and he started his stage work there in stock. Vaudeville took him away from his home city and shortly afterward he was playing juvenile lead on the road in "The Girl in the Kimona." He had a year over the Sullivan and Considine circuit in "The Long and Short of It," with Bud Duncan and in 1912 became a Nestor-ite at the Universal west coast studios.

Bennie Suslow is one of the permanent child-actors at Universal City. He is thirteen years old and before the age of nine had presented himself at a dramatic school, without the knowledge of his mother. The school's head became interested in the ambitious little boy and he received the desired instruction. He has been in pictures two years.

MISS BARRISCALE WITH INCE

Bessie Barriscale is under contract and has been working continuously with the Ince Company at the Fine Arts Studio, in spite of statements or rumors that she was at liberty.

KOLB AND DILL invade Heaven in "A Million for Mary," a comedy from the pen of Aaron Hoffman, being done for Mutual under the direction of Rea Berger. An aerial ballet of feathery angels hovers in the background.

SCOTT SIDNEY has been added to the producing staff at the Bosworth, Inc., studio. His initial production will be a five-reel feature with Leonore Ulrich as his star.

THE PROGRAM VERSUS THE OPEN BOOKING SYSTEM

(*Continued from page 17*)

with those exhibitors and see if we cannot create a more direct association among them. It is my impression that the exhibitors in the smaller towns look upon the producers as octopuses-sharks. They think we are going to bite them. They think that all we producers in New York do is sit at our desks and try to think of how we can put additional burdens upon them, and if we make a good picture it is only because we can't help it.

What I want to do is to convince the exhibitor that we want to help him and work with him. The time is here now, when every organization must work together so that each chain of the business exhibiting, exchange and producing, is linked together. I want you to feel that when the manufacturers turn out a good picture they have accomplished fifty per cent of the task; the other fifty per cent must be accomplished by you. You are equally as important as we are. Both branches have their duties to perform and the better each does the better are the results for the whole, including the exhibitor.

THE FILM FUNNY MAN AND THE ELUSIVE LAUGH

(*Continued from page 17*)

the hardest thing in the world to get over. In my experience I have played the comedian under scores of different circumstances and in not one single instance can I recall a situation that inspired genuine comedy less than when you have a camera half a dozen feet from you with a man cranking away for dear life, the while you are doing your best to register your bit.

"Despite anything that may be said to the contrary I honestly believe screen humor has developed faster than any kind of foolery. Surely the comic cartoons today are about the same as the comic cartoons of ten years ago. And the stage comedians 'pull' the same stuff that went big a generation back—and more often than not, get away with it. But screen comedy?

"Just for the fun of it sometime see if you can't get the opportunity to look at a comedy released two or three years ago only. Like as not you laughed your head off at it when you saw it then. And now—well you'll only sit through it as a curiosity.

"For this reason we have to search for new ideas continuously and it is a mighty hard proposition to locate them. The best are those that come spontaneously and for that reason I do not work from a prepared scenario."

E. P. SMANEY.

HARRY S. HILLIARD, who played opposite June Caprice in "Caprice of the Mountains," was educated in the Cincinnati schools. Young Hilliard entered and graduated from the Miami Medical College. He was ready to become a physician. But Hilliard's first job was that of a drug clerk. Soon, however, he abandoned everything medical and entered the realm of the theater, appearing with Wilton Lackaye in "The Battle." Henry E. Dixey in "The Devil," Blanche Ring, Marie Dressler, Florence Reed in "The Yellow Ticket," Cyril Scott in "The Prince Chap," and several other stage stars. He also appeared in special touring productions of "Alias Jimmy Valentine," "The Deep Purple," and "Mrs. Temple's Telegram." His screen debut was made with Mary Fuller in "The Strength of the Week."

LITTLE MILDRED PLATT, aged four years, is the latest addition to the Selig forces. She is making her Selig debut in "The Prince Chap." Last Summer, in Asbury Park's baby parade, little Miss Platt received the beauty prize as the "Grape Juice Girl" exploited by a certain large company.

EDWARD GUETLEIN, cameraman of the "See America First" series for the Gaumont Company, is now on Cape Cod obtaining film reviews for release on Mutual Pictures. Ed reports that what days it doesn't rain the entire cape is covered with a dense fog. Hence his pictorial work is progressing under difficulties.

E. Magnus Ingleton

Associate Scenario Editor

Universal City **California**

George Ingleton

LIBRARIAN

Universal City **California**

Bess Meredith

Staff Author

UNIVERSAL CITY CALIFORNIA

Calder Johnstone

Staff Author

UNIVERSAL CITY
CALIFORNIA

Alice (Eyton) Von Saxmar

STAFF WRITER

Universal City **California**

EUGENE B. LEWIS

Associate Scenario Editor

UNIVERSAL CITY CALIFORNIA

WILLIAM H. LIPPERT

Staff Author

"LITTLE MISS CHARITY"

Universal City California

HARVEY GATES

STAFF AUTHOR

CURRENT RELEASES
"THE SPRING SONG"
Screen adaptation "The Three God-Fathers"

UNIVERSAL CITY CALIFORNIA

WILLIAM PARKER

To Progress You Must Change

Now Staff Writer for the Biggest Film Concern in the World

UNIVERSAL CITY CALIFORNIA

ROBERT von SAXMAR

Scenario Staff Writer

Universal City California

ROBERT A. DILLON

STAFF AUTHOR

Universal City **California**

FRED MYTON

STAFF AUTHOR

"The Social Buccaneer," with Jack Warren Kerrigan
"The Isle of Life" "Sea Foam"

UNIVERSAL CITY CALIFORNIA

TAKING "THE CRISIS"

Diary of Eugenie Besser Details Various Amusing Incidents while Rehearsing at Vicksburg

While "The Crisis," the big Selig twelve-reel production, was being rehearsed at Vicksburg, Miss., Eugenie Besser, the company's dainty star, jotted down several interesting impressions of the taking of the scenes. Among Miss Besser's crisp notes in her diary of daily happenings occur the following:

"Mrs. Lee M. Russell, wife of the Acting Governor of Mississippi, was one of the supernumeraries in 'The Crisis.'

"It is a fact that almost every man, woman and child in Vicksburg who were acting 'from choice' in the picture were daughters, granddaughters, nieces, nephews and relatives of some colonel, major or general in the war of '61.

"Miss D. M. Porterfield, of Vicksburg, wore a dress of real lace. Miss Porterfield was telling me that Jefferson Davis was a frequent visitor at their home, as his brother, Joseph E. Davis, once boarded there. The dress she wore was worn at an officers' dance given at the home in war times.

"One young Southern boy, wearing a Northern uniform, went home in the evening after working hard all day in the picture. He met his father, a Confederate veteran. 'Well, son, which side did you work on' asked the veteran. The son wisely said: 'Why, on the Southern side, dad, and this is a Northern uniform I took off a soldier.'

"In alluding to the conversation the next day the boy said: 'I had to say that or that old dad of mine would have kicked my block off with that wooden leg of his.'"

"The Crisis" is scheduled for an early release on the V. L. S. E. programme.

WITH THE EXHIBITOR

I am like a great many other exhibitors, I suppose, writes W. B. Martin, Manager of the New Star Theater, Modesto, California, in *Paramount Progress*, the Paramount exhibitors' magazine, prone to send in any of my own. But there is something that may be interesting to the readers of *Paramount Progress*.

I think that I can offer some good advice on prize and contest schemes that will be useful, as I was the first person who ever used them in connection with newspapers, making this my business for several years and working in all sections of the country. When worked fairly, they are not really good business getters for houses that have the future in view, for, no matter how careful one is in conducting them, the element of chance is there and the losers most always complain that they were "fleeced." They will go among their own friends and spread this impression, which is anything but envious for the manager of the newspaper or theater. On the other hand, you have only a few boosters, those who have won, and they generally realize that their friends and family have paid dearly for the prizes they have won.

For houses that are figuring on "unloading" it will get them the money, at the time, but woe unti the one who buys. Contests of this character are generally promoted by outsiders who make this their business and whose only thought is to get the money. The nature of the game itself makes the public feel that it has been cheated.

Summing up the entire scheme, I believe that it generally proves mighty dear experience and that any house would be better off to leave it alone. I figure that when I am compelled to give away automobiles, diamonds, houses and lots, I am no longer competent to run a theater, and that it is time that I seek other means of livelihood.

Bearing out this contention, I will say that I have been approached by a number of so-called "business getters" during the past several years while in the theatrical business, and that I do not even give them the time to explain their plan when they say "contest" for, should I want one, I would certainly run it myself and not let an outsider clean up the public at my expense.

Theater managers can make no mistake in leaving these schemes alone, and I would consider myself lucky if a competitor ran one, for I know that in the long run I would be much ahead, having conducted my business along legitimate lines.

I hope that this advice will be of some assistance to brother exhibitors who might think of using this plan.

George E. Carpenter, publicity manager of the Notable Feature Film Company of Salt Lake City, writes a few "don'ts" for exhibitors. The Paramount Pictures Corporation has reprinted them for film showmen:

Don't copy the Other Fellow. Be original.

Don't waste good newspaper space by asserting that you have "a good show," for every exhibitor has a "great programme." You might as well advertise that your theater has four walls for all the extra patronage it will bring.

Don't create a wrong impression in your advertising. If you do you may get a good crowd once.

Don't be dishonest with your public unless you desire to pose as an expert boomerang thrower.

Don't fill your house programme with long-winded synopses of coming attractions. Remember that the story of the creation of the world was told in but few words, and to the point.

Don't neglect to have a mailing list and use it intelligently.

Don't put a boy in charge of ushers.

Don't have any dead lamps around your house in your electric sign.

Don't have a bizarre lobby. Let the front of your house reflect the high-class comfort and entertainment to be encountered within.

Don't spend the major portion of your time away from your house, and while you are on the job don't spend all your time in your private office.

Don't worry about what your opposition is doing; concentrate on your house.

Don't forget that there are newspaper men (writers, not business office employes) in your town who would be glad to pick up a few dollars each week preparing and planting some publicity copy and putting over an occasional stunt.

Don't entertain the idea that the Alpha and Omega of advertising is printer's ink. Anything you do to create favorable comment is good advertising, whether it is the installation of a baby-carriage garage or the hypodermic injection of pep and ginger into your hired help.

And last, but not least, don't think you know it all, because even the scrubwoman has been known to give a progressive manager an idea along the lines of latter-day advertising. Keep in touch with your humblest employe, thereby engendering esprit de corps and a gentle simmering of new ideas. Everybody looks at things from a different viewpoint and some of the best advertising stunts have been incubated in the brain of the man who cultivates his phrenological bump of observation.

MAE MURRAY'S NEW TRADEMARK

Little did James Montgomery Flagg realize when he sketched the profile of Mae Murray at the Allied Bazaar some weeks ago, that this picture would be popularized to the extent that it is already being looked upon as Miss Murray's official trademark.

Mr. Flagg's conception of Miss Murray in black and white is one of the best pieces of portrait work he has ever done. Every feature of the charming photoplay star, who has spent the best part of the past year in California at the Jesse L. Lasky studios posing for Paramount Pictures, has been caught by the artist.

Paramount, through its publicity mediums, has succeeded in popularizing this picture in every city in the United States within two weeks. Photographic copies of the drawing were issued to all the large newspapers in the first-class cities; mats have been issued to many hundreds of other newspapers, while the drawing itself has served as the cover design for Paramount Progress, and has been used in the illustrations of several other stories about Miss Murray.

The original has been on exhibition at different studios in New York City and greatly admired, and during the week of July 17 it occupied a conspicuous place in the foyer of the Strand Theater New York City, where Miss Murray's latest picture "The Dream Girl," was featured.

METRO PLAYERS AT LAKE TAHOE

A company of fifteen Metro-Yorke players, headed by Harold Lockwood and May Allison is at present at Lake Tahoe, Cal., making the exterior scenes for "Mister 44," a new five-act Lockwood-Allison feature soon to be released by Metro. Lake Tahoe and the surrounding region was chosen for the taking of the exteriors by Director Henry Otto because of its peculiar adaptability to the atmosphere of the story—a romance of the North Woods. The group of screen folk at Lake Tahoe includes Harold Lockwood, May Allison, Director Henry Otto, and Assistant Director Bennett A. Molter; Antonio Gaudio, cameraman, and his assistant, Benjamin Pieraoli; Franklin Hall, Yona Landowska, Aileen Allen, Belle Hutchinson, Lee Arms, Elija Zerr, and Ben H. Grimm, publicity representative.

BENNETT'S NEW ROLE

Richard Bennett, the latest important addition to the Flying A forces, is busy in the important role of the big feature, "The Sable Blessing." This picture is taken from the plot of the popular story by Aaron Hoffman. Mr. Bennett has as his leading lady Rhea Mitchell. Others in the cast are Adrian Morrison (Mrs. Bennett) and George Periolat. The release date of this Bennett-Mutual feature will be announced later.

BLOW UP SPEEDING LOCOMOTIVE

The actual blowing up of a locomotive while it is moving at high speed will be a part of "The Manager of the B. and A.," a forthcoming Signal-Mutual Star Production, featuring Helen Holmes. Following the explosion, fire spreads to the surrounding woodlands, creating a forest fire.

Rewards of $250 each were paid to the three men whose presence in the locomotive was essential. These men remained in the engine cab to almost the last moment, trusting to luck to get away without injury.

ACTRESS DIES IN AUTOMOBILE

Vivian Rogers, actress, of No. 250 West Seventy-eighth Street, died suddenly Wednesday night, July 19, in an automobile which was being driven to Fordham Hospital. She was twenty-three years old. The young woman had been calling at the home of her sister-in-law, Mrs. Sarah Smyth, at Woodbury, Conn., and was returning to this city when she was stricken.

Miss Rogers appeared in "It Pays to Advertise," "The Quaker Girl," and several other plays in recent years.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
July 24	Morosco	An International Marriage	Rita Jolivet
July 27	Lasky	Common Ground	Marie Doro
July 31	Famous	Builds of Holland	Mary Pickford
Aug. 3	Lasky	The House of the Golden Windows	Wallace Reid and Cleo Ridgely
Aug. 7	Famous	A Woman in the Case	Pauline Frederick
Aug. 10	Famous	Little Lady Eileen	Marguerite Clark
Aug. 14	Pallas	The Stronger Love	Vivian Martin
Aug. 17	Lasky	Public Opinion	Blanche Sweet
Aug. 21	Famous	Rolling Stones	Owen Moore and Marguerite Courtot
Aug. 24	Lasky	Honorable Friend	Sessize Hayakawa
Aug. 28	Lasky	Victory of Conscience	Lou-Tellegen
Aug. 31	Famous	Jean O' the Heather	Valentine Grant

V-L-S-E, INC.

July 24	Selig	The Prince Chap	Bessie Eyton, Mary Charleson, George Fawcett, and Marshall Neilan
July 24	Vitagraph	The Daring of Diana	Anita Stewart
July 31	Vitagraph	Hester of the Mountain	Lillian Walker and Evart Overton
July 31	Lubin	The Light at Dusk	Orrin Johnson
Aug. 5	Essanay	The War Bride of Plumville	
Aug. 7	Essanay	The Sting of Victory	Henry B. Walthall and Antoinette Walker
Aug. 7	Vitagraph	The Alibi	James Morrison and Betty Howe
Aug. 14	Vitagraph	His Wife's Good Name	Lucille Lee Stewart
Aug. 21	Vitagraph	The Dawn of Freedom	Charles Richman
Aug. 28	Vitagraph	The Footlights of Fate	Naomi Childers and Marc McDermott

EQUITABLE RELEASES.

July 24	World	The Weakness of Man	Holbrook Blinn
July 31	World	The Velvet Paw	House Peters and Gail Kane
Aug. 7	World	Mary Quite Contrary	Mollie King
Aug. 14	World	A Woman's War	Ethel Clayton and Carlyle Blackwell
Aug. 21	World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Aug. 28	World	Miss Petticoats	Alice Brady

PATHE "GOLD BOOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden. Katheryn Brown Decker
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Wharton	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White. George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange
Savage	Excuse Me	George F. Marcon, Geraldine O'Brien, a Vivian Blackburn
	The Lone Trail	Fred Paul and Agnes Glynne
Balboa	A Matrimonial Martyr	Ruth Roland

TRIANGLE FILM CORPORATION.

Aug. 5 (Fine Arts) The Marriage of Molly O. Mae Marsh.
Aug. 5 (Ince) Honor Thy Name. Keenan and Ray.
Aug. 13 (Fine Arts) The Devil's Needle. Norma Talmadge.
Aug. 13 (Ince) Shell Forty-three. H. B. Warner.
Aug. 20 (Fine Arts) Hell to Pay Austin. Wilfred Lucas.
Aug. 20 (Ince) The Jungle Child. Hickman and Dalton.
Aug. 27 (Fine Arts) Pillars of Society. Henry Walthall.
Aug. 27 The Thoroughbred. Frank Keenan.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

July 24 The Silent Battle. J. Warren Kerrigan.
July 31 The Secret of the Swamp. Myrtle Gonzales.
Aug. 7 Love's Lariat. Harry Carey.
Aug. 14 Bettina Loved a Soldier. Louise Lovely, Francella Billington and Rupert Julian.
Aug. 21 Little Eve Edgarton. Ella Hall and Herbert Rawlinson.
Aug. 28 The Girl of Lost Lake. Myrtle Gonzales, Val Paul, and Fred Church.

PATHE EXCHANGE.

Week of August 7.

Who's Guilty? No. 14.—The Irony of Justice. Dr.
Grip of Evil No. 4.—The Looters. Dr.
Luke's Lost Lamb. Com.
Tokio, Capital of Japan. Scenic.
Jumping analyzed (Physical culture). Educ.
Florence Rose Fashions. Fashions.
(A Day with Betty Young.)
Pathe News No. 64. Top.
Pathe News No. 65. Top.

GENERAL FILM RELEASES

Monday, Aug. 7.

(Bio, Reissue) The Telephone Girl and the Lady. Dr.
(Selig) The Gold Ship. 3 R. Dr.
(Selig) The Selig-Tribune, No. 63, 1916. Top.
(Vita.) Pa's Overalls. Com.

Tuesday, Aug. 8.

(Ess.) The Three Scratch Clue. 2 R. Dr.
(Kalem) Ham Com.
(Lubin) Their Mother. 2 R. Dr.

Wednesday, Aug. 9.

(Bio.) The Fatal Wedding. 3 R. Dr.
(Ess.) The Fable of "Books Made to Balance." Com.
(Kalem) The Girl from Frisco Series No. 1, "The Fighting Heiress." 2 R. Dr.
(Vim Feature Com.) The Tired Business Man. Com.

Thursday, Aug. 10.

(Selig) The Selig-Tribune. Top.
(Vim) Dreamy Nights. Com.

Friday, Aug. 11.

(Kalem) Daisy, the Demonstrator. Com.
(Vim) Rushing Business. Com.
(Vita.) Romance and Roughhouse. Com.

Saturday, Aug. 12.

(Ess.) Worth While. 3 R. Dr.
(Kalem) Hazards of Helen, Railroad Series.
(Selig) A Western Masquerade. Western-Com.

UNIVERSAL FILM RELEASES

Sunday, Aug. 6.

(Big U) The Captain of the Typhoon. 2 R. Dr.
(Imp) The Finishing Touch. Dr.
(L-KO) The Youngest in the Family. Com.

Monday, Aug. 7.

(Nestor) All Bets Off. Com.
(Red Feather) The Mark of Cain. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring No. 15. "Brother and Sister." Last No. 2 R. Dr.

Tuesday, Aug. 8.

(Gold Seal) Onda of the Orient. 3 R. Dr.
(Powers) The Henanpup. Com.

Wednesday, Aug. 9.

(Animated Weekly) No. 32. Top.
(Laemmle) A Knight of the Night. Dr.
(L-KO) Cooked From the Start. 2 R. Com.

Thursday, Aug. 10.

(Big U) The Silent Stranger. Dr.
(Powers) Ben, the Sailor. Mauikin-Com.
Salmon from the Egg to the Table. Educ.
(Victor) The Marriage Broker. 2 R. Com.-Dr.

Friday, Aug. 11.

(Laemmle) The Highway of Fate. 2 R. Dr.
(Nestor) Some Medicine Man. Com.
(Rex) By Conscience's Eye. Dr.

Saturday, Aug. 12.

(Bison) The Guilty One. 2 R. Dr.
(Joker) She Wrote a Play and Played It. Com.
(Laemmle) Her Mother's Sweetheart. Dr.

MUTUAL FILM RELEASES

Sunday, Aug. 6.

(Beauty) Just as He Thought. Com.
(Gaumont) "Reel Life."
(Vogue) Lost and Found. Com.

Tuesday, Aug. 8.

(Amer.) The Little Troubadour. 2 R. Dr.
(De Luxe) Father and Son. 5 R. Com.-Dr.

Wednesday, Aug. 9.

(Beauty) Bill Van Deusen the Cave Man. Com.
(Gaumont) See America First. Sc.
Kartoon Komics. Cartoon.
(Mutual Weekly) No. 84. Top.

Thursday, Aug. 10.

(Amer.) The Power of Mind. 3 R. Dr.
(De Luxe) The House of Mirrors. 5 R. Dr.

Friday, Aug. 11.

(Cub) Jerry's Celebration. Com.
(Mustang) The Courtin' of Calliope Clew. 2 R. Dr.

Saturday, Aug. 12.

(Centaur) For Her Good Name. 2 R. Dr.

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PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

"Give me one scenario a day and I will get as many plays and as good plays in the course of a year as if I have access to a thousand scenarios a day."

Such is the rather radical opinion of E. H. Griffith, head of the Thomas A. Edison, Inc., scenario department, expressed in the course of an interview on the general subject of scenarios and their selection for production. Mr. Griffith believes that the lures that many companies are offering to scenario writers are distinctly detrimental to the motion picture industry in that they are encouraging the production of an absolute flood of worthless material and awakening the ambitions of thousands of people who have neither the natural ability nor the education to enable them to produce a good script or synopsis. In the opinion of Mr. Griffith the standard of the profession of scenario writing is being lowered, fake schools are being encouraged, and other regrettable sequences are following the encouragement that companies are offering without discrimination to all classes of people.

"The whole world knows of the photoplay and the whole world of writers knows that there is a market for stories or scripts that can be used for the production of screen dramas," said Mr. Griffith. "People who are in the literary field and who are competent to write meritable stories need not be told that there are great possibilities in the literature of the screen and that fame and fortune will come to those who can produce the goods, and people who are not inclined in a literary direction just as well might not be informed of this. The ambitious, but unknown, writer always will find a way to a market and those who cannot find the way might as well not go there. The announcements of contests, prizes, etc., do not stimulate those who are capable of producing good scripts. Such writers know now that any acceptable work that they produce will find a ready market at a good figure. So the encouragement that many companies are putting forth with widespread publicity simply is inciting to effort those who absolutely are incapable of producing desirable subjects. For many years writers for the screen undoubtedly were underpaid, but the Edison Company blazed the way to better conditions in this respect a number of years ago and was the first company to pay writers an adequate price for their productions and there is little complaint at the present time in regard to the returns that a photoplay dramatist can secure for good productions.

Contests and Prizes Hurt

"Contests and various other lures that are held out to people of all classes, not only result in the production of a tremendous amount of worthless material, but they have a deleterious effect on the productions of the company that sponsors them. When mail bags full of manuscripts arrive every day, it absolutely is impossible to give them careful consideration, no matter what assertions to the contrary are made. According to theory the good scripts should stand out prominently among a mass of poor ones. Instead of this the superior stories seem to merge themselves with the mediocre ones until it is impossible to recognize them. When you have a great mass of manuscripts on hand the gradation from those that are utterly worthless to those that are acceptable is so gradual that the judgment is warped and plays of real merit often are discarded out of sheer inability to detect them. Give me one scenario a day and I will get as many plays and as good ones in the course of a year as if I had access to a thousand scenarios a day.

"One reason for this lies in the fact that many scripts that appear worthless on a casual observation reveal great possibilities upon closer scrutiny. Often in reading a scenario, or in the consideration that follows the reading of one, an experienced editor or writer will think of some little twist of plot that makes an otherwise poor production a gem of art. It is commonly known that many striking, successful pictures have had their origin in scripts that appeared useless upon the first perusal. Thorough consideration can be given all scripts only when they do not come into an office in great numbers. When a flood of them arrives the editors are too busy reading to do much thinking, and many manuscripts with great possibilities slip through their hands and are returned to their unfortunate authors.

"I believe that it is best not to encourage a general production of photoplays and to give every consideration to those that are produced by ambitious writers who are making the writing of scenarios or photoplay stories a business. By this means you will encourage those who are seriously engaged in the work and not discourage them by subjecting them to such overwhelming competition that they turn away from the work in disgust and spend their talents in other fields where they find more consideration and appreciation."

The Author as Assistant Director

What is the matter with the motion pictures of to-day? August Vogt, of Dallas, Texas, rises to remark. "I used to go and see the pictures almost every day, but now I have lost interest, why? The public can be compared to the child who astonished its mother by asking her to make corn bread in place of pie, for a change. All people, especially the somewhat fickle, pleasure-loving Americans, are always crying for a change. They want the plots of the motion picture plays dished up in different ways from those of the staff writers and directors. Like the little girl who was very glad that her aunt promised to come on a visit because she could make such fine biscuits, although she does not use butter in them as sister does. What is needed is individuality of the author in registering the plots. It is apparent that to accomplish this the author should be assistant director when the scenes are taken, so his interpretation can be followed. More new actors, who can act naturally, would bring about a great relief, and the scenes should be filmed with more artistic perception. The above are suggestions which might elevate the film industry and bring in more money. It would, to some extent, remove the ever present evil eye of commercialism so plainly recognizable on so many pictures."

Fiction Rights

"Does a writer in selling a film plot to a producing company lose his fiction rights in the plot or can he reserve them? If so, does the mere caption, 'Fiction Rights Reserved,' protect him, or is some more elaborate method necessary, or is it understood by the producer that the writer has the right to use his plots for fiction? When a valuable film idea is sent to a producer is there any danger that the idea or plot will be stolen from its originators? Can you tell me confidentially what is the reputation of the producers in this respect? I would very much appreciate answers to these questions." If you wish to reserve fiction rights state plainly your desire when the film concern sends you a release form. A number of concerns use a release form where the author surrenders every right whatsoever to his plot, and it would be necessary to write in "fiction rights reserved." The old plot stealing bug seemingly cannot be forgotten. Reputable film manufacturers will not steal your work.

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